DOCUMENT RESUME

ED 063 320 TE 002 939

AUTHOR	Douglas, Wallace W.
TITLE	English and the 70's: Part IV: Approaches to English II. Appendix to Final Report.
INSTITUTION	Northwestern Univ., Evanston, Ill. Curriculum Center in English.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C. Bureau of Research.
PUB DATE	[Sep 70]
NOTE	84p.
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Adult Education; *Curriculum Development; *Educational Change; Educational Theories; *English Curriculum; Essays; Instructional Materials; Learning Experience; Problem Solving; *Teacher Attitudes; Teacher Behavior; Values; *Workshops

ABSTRACT

A set of curriculum papers written mainly by teachers who attended workshops in continuing education is presented. This set is a collection of teaching materials, and assignments, accompanied in some cases by reports of use. The intent of these papers is to provoke significant curriculum change by changing teacher attitudes. Values of these essays are listed as follows: (1) They give examples of good teaching materials; (2) They show teachers moving on their own in the realm of theory; and (3) They illustrate evidence of the workings of curriculum change. (For related documents, see TE 002 930 and TE 002 936 - 938.) (Author/CK)

ED 063320

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY

ENGLISH AND THE 70'S

PART IV

Approaches to English II

The Curriculum Center in English

NORTHWESTERN UNIVERSITY
Evanston, Illinois

Wallace W. Douglas
Director

TE 002 939

ENGLISH AND THE 70'S

English and the 70's is the second set of curriculum papers to be issued by the Northwestern Curriculum Study Center. Most of the papers were written by teachers who attended various Curriculum Center workshops in continuing education; a few were written by students in courses. The papers are in four parts. Part I ("Prolegomena for Curriculum Builders") is a collection of general or theoretical essays, in which teachers grapple with the implications of the "English" that has begun to emerge in the last three or four years. Part II ("Writing: Some General Articles" and "Writing: The Classroom Experience") contains articles looking toward a freer conception of school writing than the one still generally held, and some exemplary assignments. The Composition opinionnaire included in this part has produced some interesting indications of teacher beliefs. Part III ("Composition in Elementary English, 1924-1960") is an important historical study of the attitudes toward and conceptions of composition that have been held during the working life of most of us. It is an essential base for anyone studying or reforming the English curriculum. Part IV ("Approaches to English") is a collection of teaching materials, assignments, exercises, accompanied in some cases by reports of use.

And what is the significance, the value of this material? The answer is three-fold.

First. English and the 70's gives examples of good teaching materials. There is much in these materials that will be suggestive to teachers who are interested in strengthening their approach toward the imaginative and the affective.

Second. English and the 70's shows teachers moving on their own in the realm of theory. It shows teachers thinking critically and generally about their work. It shows them acting truly as members of a profession.

Third. English and the 70's is, therefore, illustration and evidence of the principle on which the work of the Northwestern Curriculum Study Center has been based, at least for the last five years.

That principle has been clearly stated again and again, in the Center Newsletter, in articles and speeches by members of the Center staff, and the several reports from the Center. We state it again here so as to make clear both the use and the importance of

The locus of significant curriculum change is to be found in prior or at least concomitant changes in teacher behavior and attitudes, especially thsoe with which role-definition is implicated. There must be significant examination of the assumptions controlling the behavior of the individual as teacher and as English teacher.

As Sir Karl Popper has put it,

> We do not learn by observation, or by association, but by trying to solve problems. A problem arises whenever our conjectures or our expectations fail. We try to solve our problems by modifying our conjectures. These new tentative conjectures are our trial balloons--our trial solutions. The solution, the new behavior, the new theory may work; or it may fail. Thus we learn by trial and error; or more precisely, by tentative solutions and by their elimination if they prove erroneous.[1]

The details in Popper's statement of his learning theory can easily be applied to the situation of today's schools and teachers. In a very interesting article, "Visions of the Future Schoolroom,"[2] John C. Flanagan has suggested that in the immediate future the schools will be developing toward "first, a more functional curriculum; second, a truly individualized educational program for each child; and third, a new role for the teacher as an experienced guide, a continuous source of inspiration, and a valued companion in the child's search for self-realization." Great effort on the part of teachers will be required to make any one of these changes; to have to deal with them all requires of teachers a massive expenditure of physical and psychic energy. English and the 70's, it is to be hoped, will offer them support, as a heuristic model of a way of achieving change and as some tentative solutions to the problems and needs that confront us all. But both model and solutions should be taken as suggestive only, for it is still a principle that "school curriculum is not a matter for national policy." "Selection of a style of curriculum is the right and responsibility of the local school district only."[3]

1. Conversations with Philosophers--Sir Karl Popper Talks About Some of His Basic Ideas with Bryan Magee," The Listener, LXXXV, (7 January 1971), 8-12, at p. 9.
2. John Maxwell and Anthony Tovatt, Eds., On Writing Behavioral Objectives for English (Champaign: NCTE, 1970), pp. 61-69, at p. 64.
3. Sue M. Brett, "The Federal View of Behavioral Objectives," Ibid. pp. 43-47, at p. 43.

LITERARY MATTERS AND OTHERS

A LESSON IN WRITING POETRY

HAIKU

Bertha Wilson
North School
Dist.25 5th Gr.

I. General Objective:

To stimulate pupils to write haiku.

II. Specific Objectives:

1. To have children hear Japanese Haiku.
2. To discover characteristics of this kind of poetry.
3. To find the pattern of the haiku; (which is five syllables in the first line, seven syllables in the second, and five in the third line).
4. To encourage pupils to write haiku poetry.
5. To try to get children to see and write haiku that is more than a mere statement of feeling or a picture of nature.
6. To see that haiku is not always a complete clear statement, but that the reader is supposed to add to the words his own association and imagery.

III. Procedure:

Several examples of haiku were placed on the board. A poster showing three examples (with illustrations) was exhibited. These were read and discussed. Children expressed themselves as to the picture, idea, or feeling they had concerning the examples.

The pattern was noticed and examples examined to see if they followed the pattern. I deliberately included one which did not follow the pattern completely. We discussed the reasons that the author might have had for this. Included were the following examples taken from Japanese Haiku - Two Hundred Twenty Examples of Seventeen Syllable Poems published by: Peter Pauper Press, Mt. Vernon, New York.

Ah Me! I am one
Who spends his little breakfast
Morning-glory gazing.
--Basho

Amorous cat, alas
You too must yowl with your love
Or even worse, without!
--Yaha

Listen! What Stillness!
Cicadas buzzing in sun,
drilling into rock.
--Basho

After the bells hummed
and were silent flowers chimed
a peal of fragrance
--Basho

O moon, why must you
inspire my neighbor to chirp
all night on a flute.
--Koyo

Since my house burned down,
I now own a better view
of the rising moon.
--Masahide

Then I read several more examples from the book, after which the children were given a period of about 20 minutes to compose theirs. Those who needed more time were allowed to complete them during the day or give them to me the next morning.

Nearly all them illustrated theirs.

Bertha Wilson
North School - Grade 5
Arlington Heights, Illinois

EXAMPLES OF HAIKU

Water is like glass.
It sparkles in the sunlight
Its liquid beauty.
--Robert Abbey

Ah, snow, the cold snow,
like the ice cold ice cubes-nice.
Will it be winter?
--Alan Walker

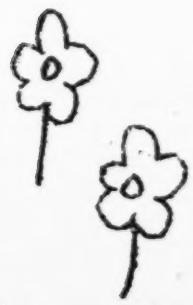
Flowers are always
blooming, in the summertime
when the days are warm.
--Nancy Anderson

Stars are like diamonds
up in the sky glittering
like golden braclets.
--Kristy Garms

Springtome is coming
the flowers bloom with such care
and the grass is green
--Kathy Schirmang

Little children cry.
You big old beautiful sky
Come and play with me
--Scott Olsen

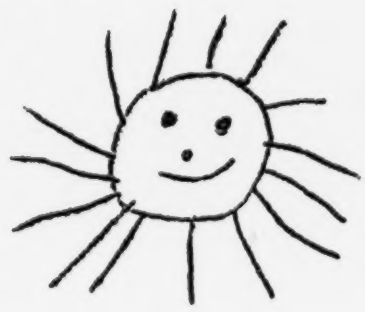
Here come the flowers
Peeping out of ground merrily.
So pretty they look
--Bob Griffith

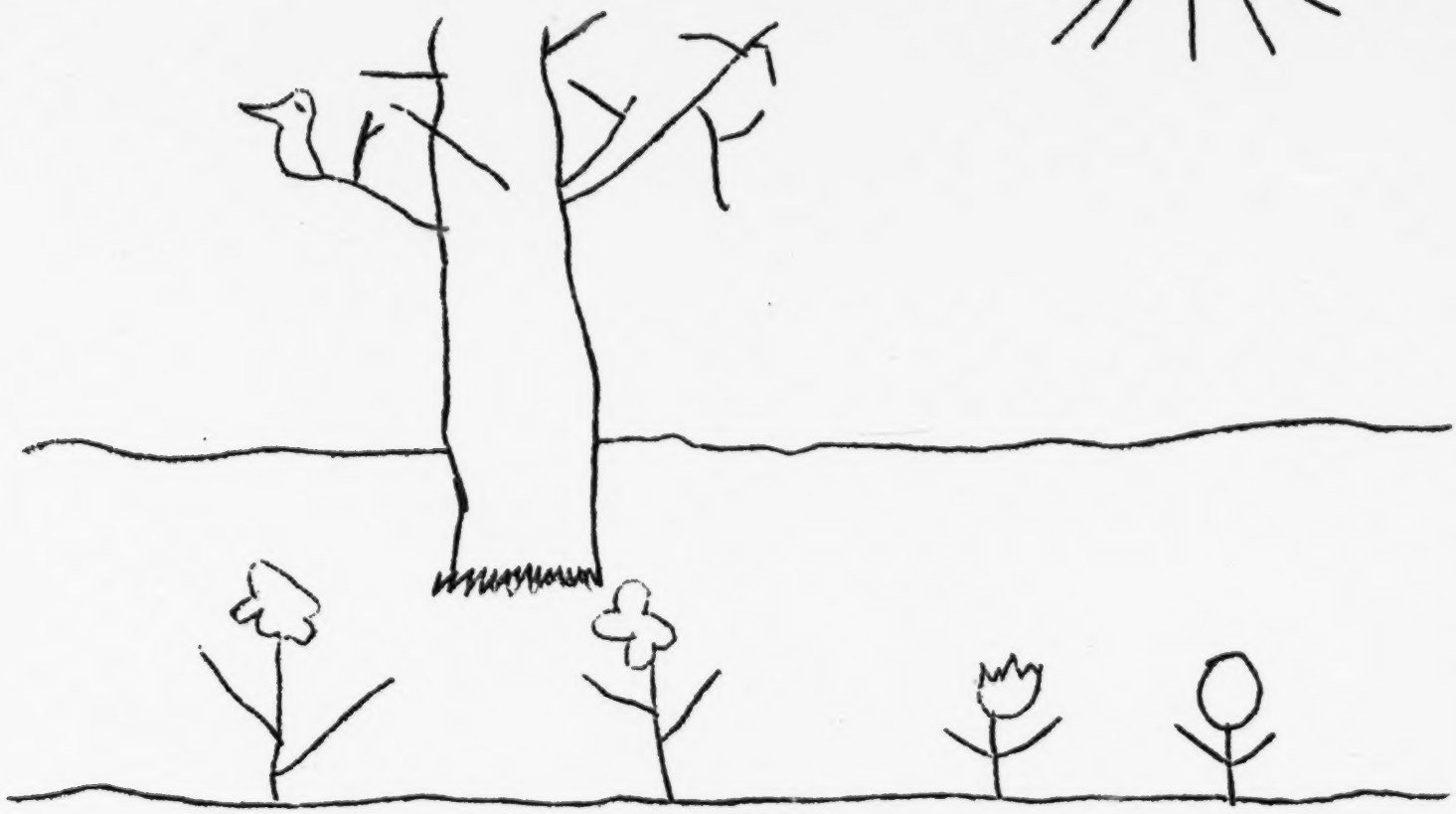


The sun has gone now
The moon shall now rise again
With its silver light.
--Richard Cohn

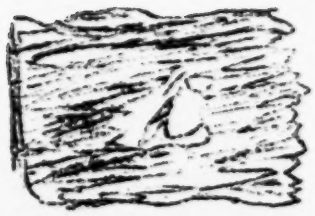
On the tall, tall hill
Where the wind blows very lightly
White roses blow with it.
--Terri Prellberg

When the robins sang
And the flowers bloomed again
I knew it was spring
--Karen Garms



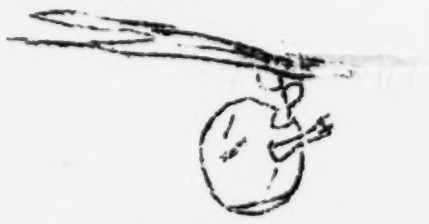


Oh, once-sweet water!
polluted by industry
Life-giving no more!
--Paul Zrimsek



Spring's a pleasant time,
when flowers bloom and birds chirp,
and the land is warmed.
--Paul Zrimsek

While learning to fly
a small bird tottered and fell
from up in a tree.
--Paul Zrimsek



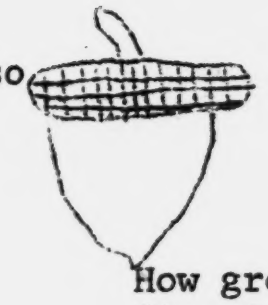
Please dear little worm
spare my little red apple
as I may eat it
--Will Broderick

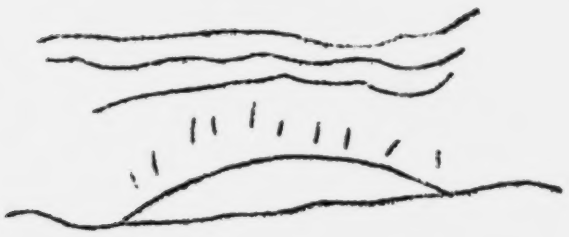
The great dark sky's above
So gray and high over me
I feel so gloomy.
--Mary Woods

There was a cottage
Placed on a beautiful lake.
O what a nice place
--Monika Linke

Oh pretty pretty bird
How sweet you sing today
Won't you come and see me?
--Jennifer Koesner

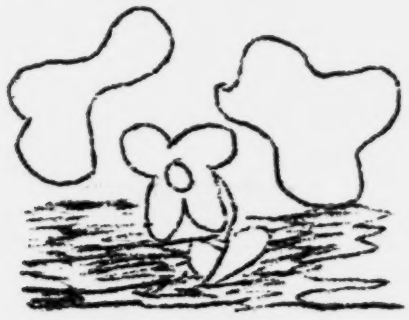
Oh beautiful oak
your acorns do thrill me so
like tiney raindrops.
--Ned Wondorf





How great is sunset
flouring with yellow color
playing with the dusk.
--Ned Wondorf

Oh, the sky is so gray
I wish the sun would come out.
Then I would rejoice
--Richie Thompson



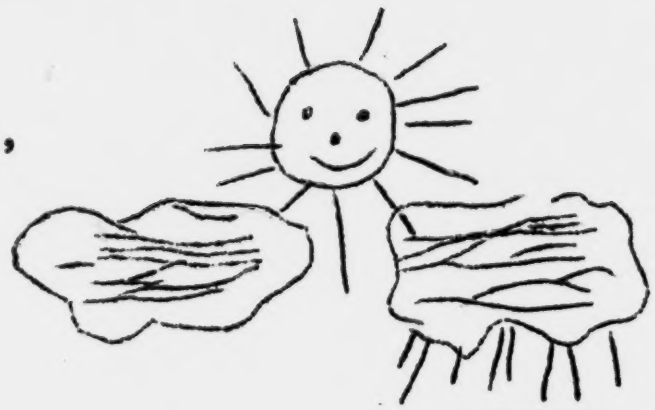
The flowers a bloom
the wind blowing gently
the clouds come rolling
--Elizabeth Marinello

Here come the flowers
springing up so high like yon
with green leaves and stems.
--Micky Fogel

Here comes the sun and
there goes the sun up the moon
comes like a thrown ball.
--Micky Fogel

Flowers in the rain
looking so far and near.
How happy they are.
--Lynne

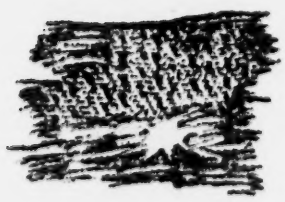
In the morning mist
The world was fresh and lovely,
All was good and new.
--Karen



Sleepy little Cat
Why do you crawl upon me
with begging hunger?
--Mark Peters

In the evening's light
There stands a little black bug
Proud but very small.
--Rhonda Richards

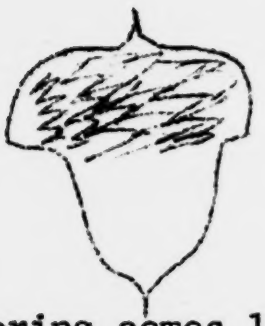
Stars are like diamonds
up in the sky, glittering
like tiny mirrors.
--Paul Zrimsek



Out of all the months
there are none that can excel
sweet, soft, warm April.
--Paul Zrimsek

Brown acorns are brown.
Squirrels like the brown acorns
They are kinds of nuts
--T. Wolfmeyer

Oh my little bee
Who's flying in the blue sky.
Who's good and who's bad?
--Nancy Miller



Spring comes like a lamb
Winter goes like tiger roars
Pussywillows come.
--Laura Weber

Ah pretty flower
though you smell so sweet to me
you're left for a bee.
--Susan Jackson

House that shelters me
meet my friend the honey bee.
He will play with thee.
--Susan Jackson

Oh December month
how beautiful are your nights
dancing in the snow.
--Ned Wendorf

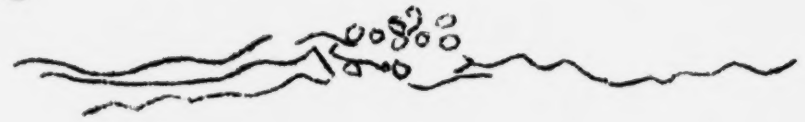
CREATIVE CINQUAINS

Mrs. Peterson
Ridge School
Dist.25 Gr. 5

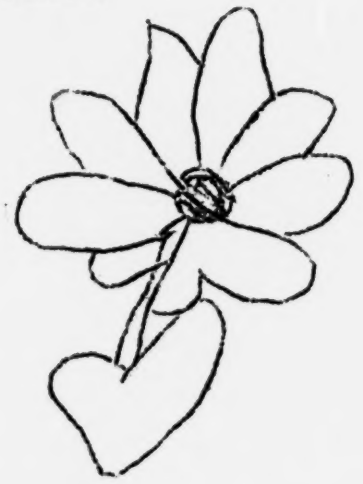
Cinquains are a kind of dwarf poetry. They are five-line word portraits about any subject: holidays, places, people, nature, pets, etc. We followed this pattern:

First line - one word, giving the title.
Second line - two words, describing the title.
Third line - three words, expressing an action.
Fourth line - four words, expressing a feeling.
Fifth line - another word for the title.

Rapids
Bubbling foam
Churning, thundering, surging
Challenge to any man
Falls.
Ray Hammerli



Flowers
Colorful petals
Twirling, dancing, swaying
Soft as a pillow
Daisies.
Barbara Smith

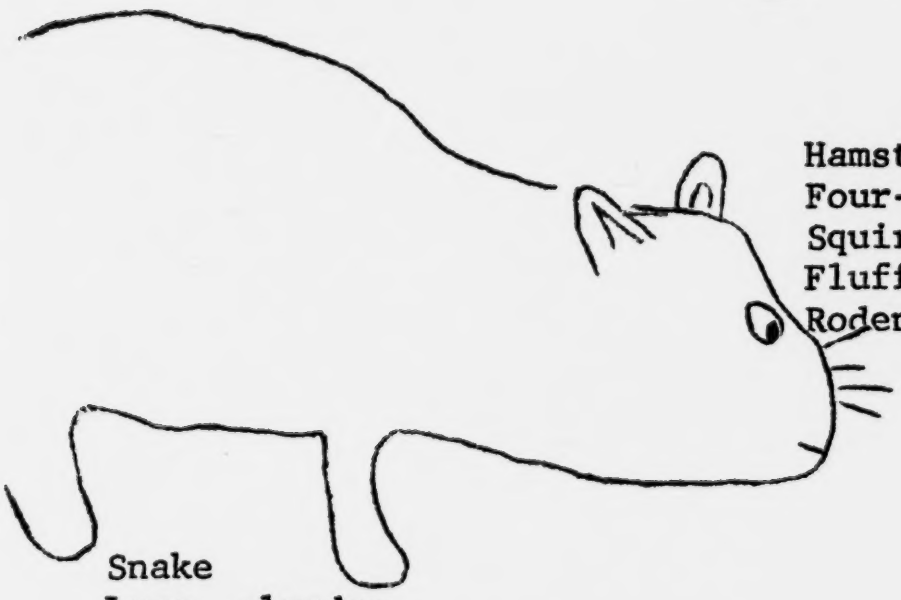


Flowers
Delicate, pretty
Twirling swinging, waving
Pretty in a vase
Daisies.
Sally Grabow

Mud
Black, sticky
Sticking, oozing, sucking
Oozes between your toes
Dirt.
Susie Helfers

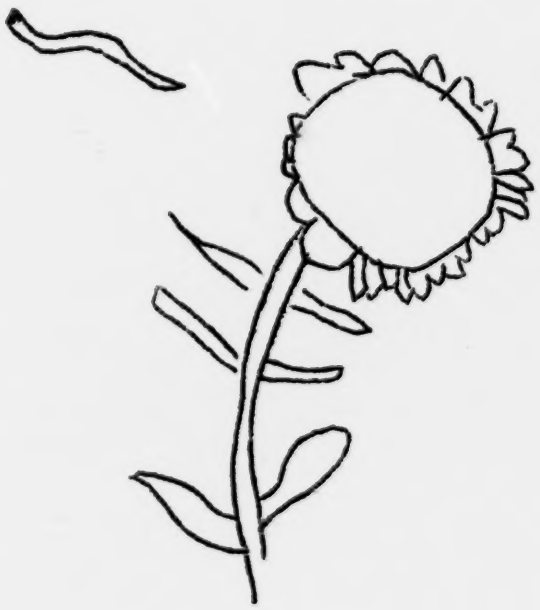
Linus,
Baby, small
Sucking his thumb
With his blue blanket
Infant.
Peter Harms

Fish
Scaley, tasty
Wiggling, squirming, swimming
They taste very good
Animal
Todd Bruhnke



Hamster
Four-legged animal
Squirms, gnaws, chews
Fluffy ball always sleeping
Rodent
Diane Swisher

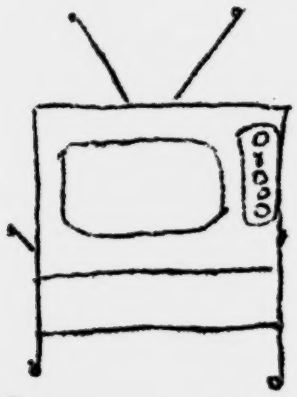
Snake
Long, slender
Crawling, sliding, squirming
Slippery, slimy, wiggly tickler
Reptile.
Tom Sikorske



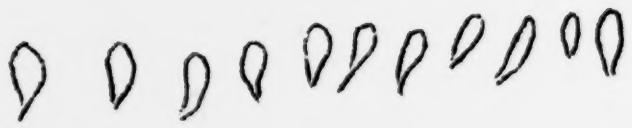
Sunflower
Big, beautiful
Bending, twisting, turning
Lovely and beautiful flowers
Plant
Paul Anderson

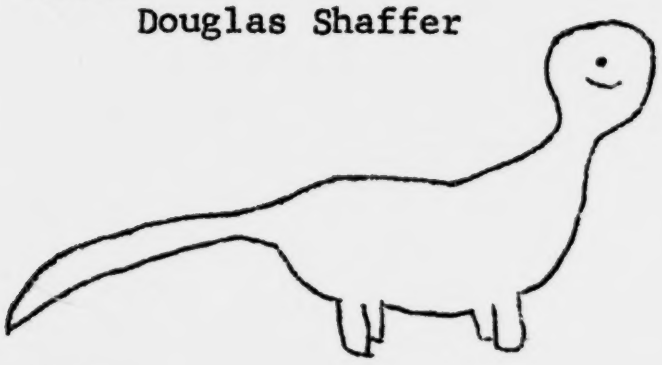
Sloth
Fuzzy, cuddly
Hangs upside down
A slow moving creature
Mammal
Vicki Burling

TV
Picture box
Flickers, flutters, streaks
Fun, exciting, neat, colorful
Television
Kevin Cress



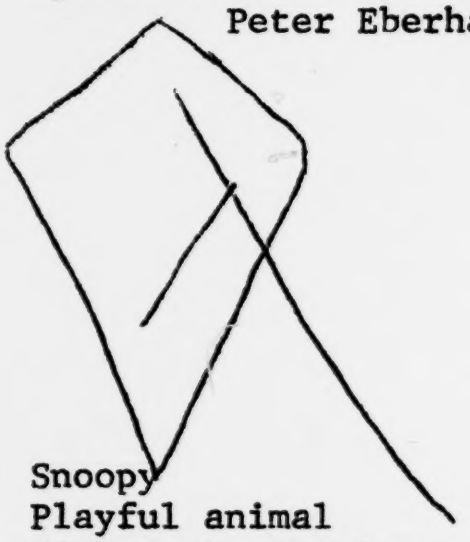
Rain
Water drops
Splashing, pittering, pattering
Wet, cold, awake, damp
Water
Douglas Shaffer





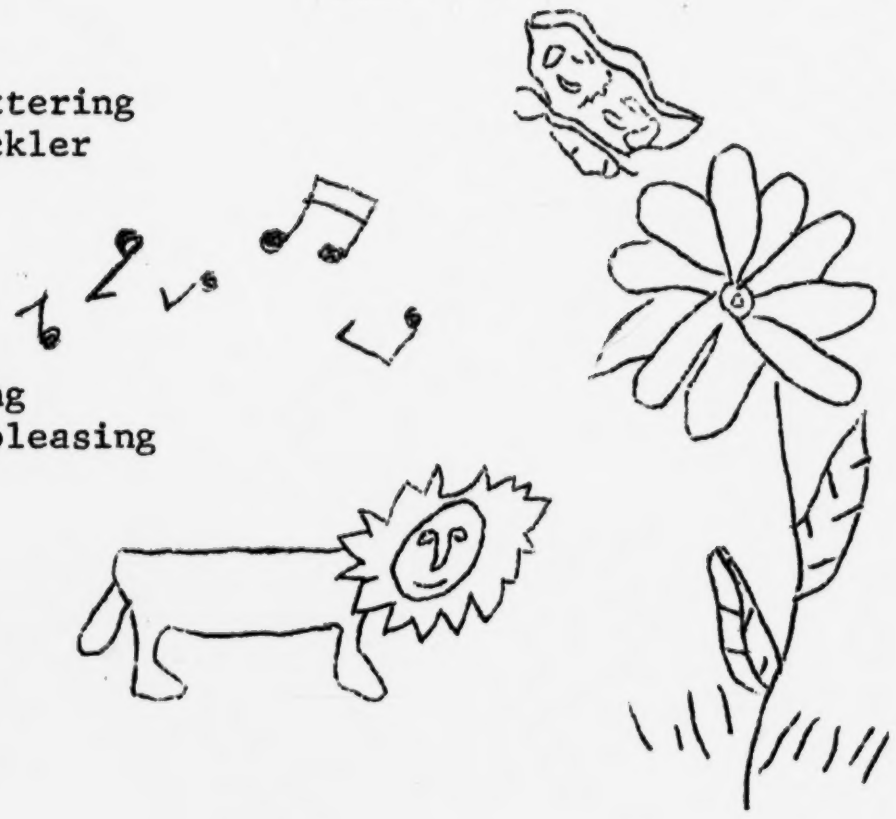
Dog
Small, cuddly
Jumping, running, pouncing
Playful, happy, cuddly, friendly
Spaniel.
Peter Eberhardy

Kites
High flying
Swooping, diving, twirling
It's fun to fly
Gliders.
Steven Vetter



Snoopy
Playful animal
Fights the Red Baron
Funny, nutty, and peculiar
Mutt.
Glenn Schroeder

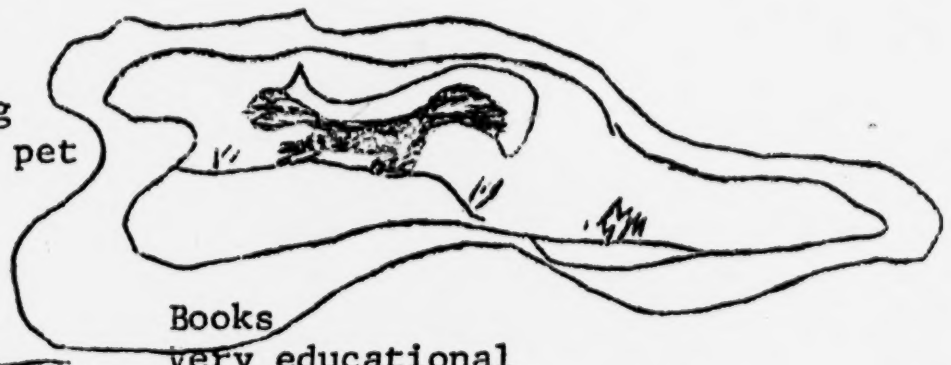
Butterly
Colorful insect
Fluttering, flying, flittering
Powdery, soft, fuzzy tickler
Monarch.
Nancy Rohan

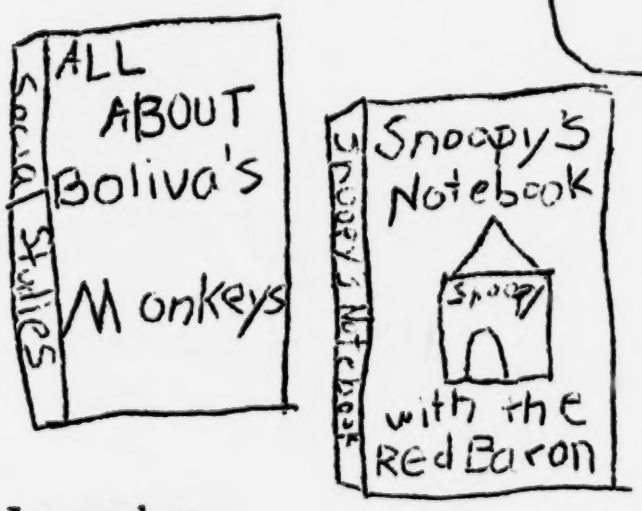


Music
Sounds together
Dancing, swaying, singing
Sounding beautiful and pleasing
Rhythm.
Dawn Johnson

Lion
Long mane
Rages, paces, strides
Very sly big king
Kitten.
Steve Snap

Skunk
Black, white
Running, hiding, sleeping
Smelly, stinky, perfumed pet
Polecat.
Elida Witthoeft

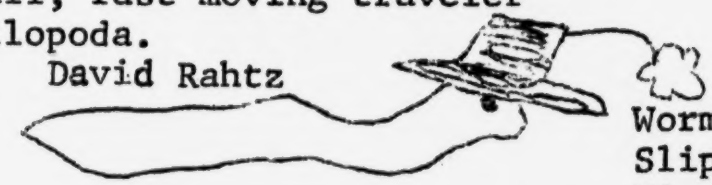


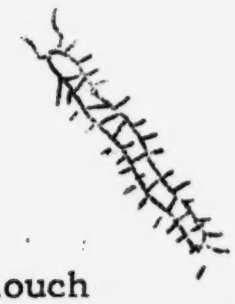


Books
very educational
Scanning, skimming, reading
Makes people very happy
Volumes.
Chris Slimmer

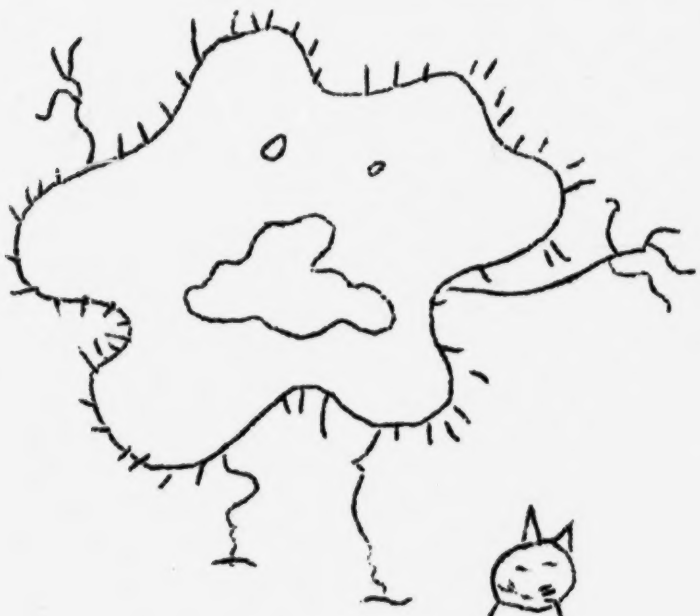
Leprechaun
Little Man
Charms, enchants, bewitches
Small man expressing luck
Elf.

Centipede
Many feet
Tramping, stomping, stepping
Snall, fast moving traveler
Chilopoda.
David Rahtz





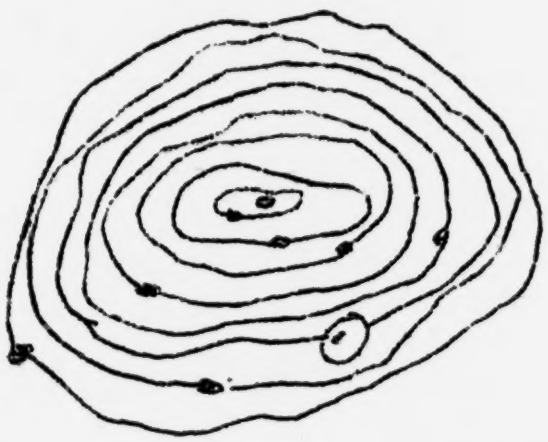
Worm
Slippery slouch
Wiggling, slipping, sliding
Mushy, smudgy, wiggly blob
Winggler.
Bruce Topp



Blob
Squishy mass
Running, stretching, pulling
Hairy, messy, dierty mess
Monster.
Shelby Evans

Kitten
Gentle, soft
Jumping, running, playing
A friendly little ball
Pet.
Tara Stoltzner

Space
Nine planets
Rotating, revolving, reeling
Big, small, fast planets
Universe
Bob Boyd



Elephant
Two ears
Charging, stomping, tripping
Huge, giant bellowing animal
Mammal.
Lisa Sanders

Thunder
Loud, startling
Crashing, roaring, booming
Blooming like a cannon
Noisy.
Janet Mills

DIFFERENT APPROACH TO WRITING POETRY

Lesson Plan

I. General Objective

To stimulate pupils to write cinquains.

II. Specific objectives
- A. To allow pupils to hear some cinquains.
- B. To permit pupils to discover the pattern and characteristics of cinquains.
- C. To lead the class in creating cinquains together.
- D. To encourage pupils to polish their wording in their cinquains.
- E. To allow pupils to share their efforts with others.

III. Materials
- A. Overhead projector
- B. Paper, pencils, dictionaries and a Thesaurus for pupils.

IV. Procedure

A. I placed the word cinquain on the board and asked if anyone knew what it meant. Four pupils raised their hands and knew because they had written cinquains in fourth grade.

B. I read the following two cinquains to the class and asked for comments afterwards:

Clouds	Butterflies
Earth's roof	Delicate hues
Moving gray mists	Soft wings fanning
Gentle drops of rain	A fairy's flying car
Overcast.	Monarch.

C. Ahead of time I wrote the following two cinquains on the overhead and showed them at this time. We discussed their pattern and characteristics.

Puppy	River
Fluffy ball	Swift stream
Frisking, wagging, jumping	Majestically twisting, turning
Partner and gentle pal	Rushing toward the sea
Pet.	Power.

D. I wrote the pattern on the board as follows:

First line - one word, giving the title.
Second line - two words, describing the title.
Third line - three words, expressing an action.
Fourth line - four words, expressing a feeling.
Fifth line - another word for the title.

IV. E. I explained that cinquains could be about any subject: holidays, places, people, nature, pets, etc.

F. We wrote two cinquains together on the board. One was on a shamrock and the other about a lion. Ideas came quickly.

G. At this point pupils were ready to write their own cinquains. Some had started before we finished the ones with the class. These pupils were allowed to read theirs if they wanted. Most pupils were stimulated. I suggested various titles to those who were not.

H. The next day we worked on polishing the wording. The dictionary and the Thesaurus helped pupils find the words that expressed their ideas most exactly. They illustrated their cinquains.

I. Pupils were asked to rank their cinquains in the order which they liked them. Then I typed up their first and second choices so that they could put the dittoed copies into an individual notebook and enjoy seeing what other pupils had done.

V. Evaluation

A. Because I had found out in the beginning of the lesson that some pupils had done some cinquain writing last year, I found I could capitalize on their experiences. It actually made the lesson easier to teach and more motivating for the rest of the pupils to learn about this new way of writing poetry.

B. A copy of Adelaide Crapsey's book entitled Verse may have added to the "realness" of cinquains. However, her works show a definite syllable pattern, too, which would be too difficult for fifth graders to follow without frustration on the part of many.

C. I found that some pupils had difficulty thinking of words to express an action and a feeling. Additional questioning on my part was needed to help them think.

D. One boy started writing cinquains about other pupils in the room, some of which were rather sarcastic. I asked that the class not write cinquains about others in the room to avoid hard feelings.

E. Pupils seemed to enjoy the short, simple style of this poetry writing. Most of them wrote several cinquains. They even liked the word (the sound of it on their tongues).

F. Pupils saw the value of using a Thesaurus in such a lesson.

G. The pupils liked the idea of having a notebook of their peer's work to keep for their very own.

Ideas based Jennie T. Dearmin's article "Teaching Your Children to Paint Pictures with Words," Grade Teacher, March, 1965, pp. 26-27.

Ideas for Intermediate Students
To Help Them Think Imaginatively...

1. What if today were a day in which gravity did not work?

2. What would you do if you were Homer Price, Danny Dunn, Nancy Drew, Tom Swift, etc.?

3. What would it be like to be a snowflake?

4. What would you do if you could make yourself invisible at will?

5. What would you do if you could talk to animals?

6. What if you could fly?

7. What would it be like to live on Mars?

8. What would it be like if you were a famous baseball player (pop singer, television star, etc.)?

9. What would you do if school were closed for a year?

10. What would if be like to be a trombone?

11. Suppose you were the color green?

12. What if you could go anywhere on Saturdays?

13. What if you woke up one morning and found that your hair had turned blue?

14. Suppose you had three wishes?

15. What if there were no schools in the world? How would you learn things?

16. What if there was no TV?

17. What if summer vacation came in December and January?

POETRY

Phyllis Harms
Wheeling High Dist. 214

On May 23, 1968, Miss Phyllis Harms, a teacher at Wheeling High School took two average freshman English classes, 38 students, on an all day trip to the Indiana Dunes and Warren Dunes State Park in Michigan. This was part of the unit on poetry. Several poems were studied at appropriate places during the day.

After one hike in the morning each student was requested to write a cinquain.

The other writing assignment was made in the late afternoon. The assignment was contained in sealed envelopes - each student getting an envelope with his name on the outside. The initial request was that the students go off by themselves in a vast horseshoe shaped dune covering about 50 acres. Then they were to open the envelope for direction. They were instructed to sit quietly, look around - observe-search for detail - for beauty and then write a poem about what they saw or feelings they entertained during the twenty minutes before they could start writing. Each student was so far removed from others they could communicate with no one. The following pages show the results which were turned in when they were called back to the center of the dunes about forty minutes later.

POETRY
BY FIRST AND THIRD HOUR'S FRESHMAN ENGLISH CLASS
"DUNES FIELD TRIP" & "WARREN DUNES STATE PARK":

The grass is green all around me,
the sand is white as can be
but the things that inspire me
most of all is dear little old me

Sand
cold, dry
moving, growing, living
quiet, changing, wet, cold
dune
By Bill Grubb

The sand is brown and pretty now,
I see it like it is,
the grass has grown in tufts of green
footprints are imprinted here,
in the sand of life
The dunes are all around me now, and
I am all alone.

Sand
Brown, coarse,
moving, sweeping, winding,
Gooey, messy, wet
Beach
By Mary Stanis

"The Horseshoe Dune"

The dunes of sand are my first love,
but best of all is the horse shoe dune.
From up alof on it's great ridges,
I see the water and forest in distance.
The dune itself is plagued with ugly schrubs,
But the white sand around is dominant.
The trees on top look like a mammoth green gate,
letting no one in, nor out.

"Wind"

Dunes
Steep, flowing
tumbling, running, pulling
shifting, soft, cold, comforting,
fun

Wind is so comforting.
Tis a sedative for all problems.
Stroking your face with gentleness
hugging you, telling you that everything
is all right.
It contains all emotions of man, love,
sweeping o'er the land, cuddling
all to whom it passes hate, raging in
fury like a mad man abolishing all in its
way, and at certain times it dies as a
sign of man's ending life.

By Scott Hudson

NONE

By Bill Everts

"Sand Mounds."
There are many mounds of sand,
which are driven from the sea,
They do form many mountains
and also many valleys.
They're formed by great gusts of wind
which travel extremely fast.
But there is one thing that inspires me most
besides sand mounds, and that is little old
great me (A little conceited)!

By F. DeFrancisco

Sand
ground, earth
hilly, fun, rough
on top of the world
earth

Living Sand dunes
Now spread out
Crushing all that's in its path
A mine of lost spirits, once
thriving with life the sea live on.

By Gill Feitlick

Rocks
wet, smooth
moving, living, lifted,
hard, round, solid, flat
sand.

"Sand"
Sand is wet,
Sand is dry,
Sand we'll buy.
For a sandbox,
For a spot,
for a wasteland,
for a flower pot.

By Wendy Bradford

People
Noisy, bossy,
living, singing, talking,
soft, hard, gay, happy
Human Beings.

You sit and see only sand and a
few trees,
it's all so quiet.
The sand is marked with footprints
where it was once smooth.
You're with a crowd, but because
the area is so big you get a feeling
of being alone..

By Matt Dean

Water
Blue, vast
Rippling, wavey, flowing
wild, quiet, great, life
world

"Look Around"

I look around me everywhere,
sand is all that I see there,
Oh, how I'd love to live up there
where no one is around to bother me.
The swirling pattern the winds left
makes me know that God is there
and that he really does care.

The quiet surrounds you,
the wind starts to blow,
the grass rustles,
and if you listen,
and insect you will hear.

The leaves in trees rustles,
saying "listen, be quiet,"
and you'll find out my secrets
of the dunes.

Do you know what's all around me?
Trees and more trees,
flowers without bees, and
sand so steep.
And in the sky, Oh! what a view,
there are clouds so vast,
if only you knew, what I wanted and
what I wanted to do.

The blow-out is shaped like a
horse shoe,
the different size dunes represent
the size of the shoes;
The trees make it look unique, all the
foot prints look like this world
belongs to us.
And when the wind blows, it blows
as free as we are.

"Cigerette Pack"
I found an empty pack of Marlboros
and how I wanted one.
Of course I didn't bring a pack!
but I wish I did.

Sand!
Wet, cold
fun, play, walk
Happy, joyous, fun loving
rocks.

By Jean Taylor

Sand!
Wet, hard
shifting, moving, living
wonderful, happy, excited, fun,
play

By Lynel Stevens

Lake,

Blue, pretty
wavey, ripply, moving
wet, cool, splashy, loving,
water!

By Linda Pecora

Jean
Mod-Tall, cute,
funny, cheers, talks
nice, friendly, joyous, sporty
Girl.

By Cheryl Toneff

Fresca!
Cold, wet
Freezing, tingling, exciting,
love, want, cool,
frosty.

By Susie Christensen

All I see is sand,
beautiful sand that's soft,
Beautiful sand that's cool.
And in various spots you see,
Patches of green and patches of brown,
the finishing touches on this
beautiful scene

By John Welflin

The sand is of different color,
clear, gold and black,
it is easily scarred,
And easily shed.
It flies in the wind,
and over cove and cape.
It is sloped into hills,
and molded into castles,
It is fulled with life,
and covered with death.

By Melody Sheppard

The grass grows on all types of land,
Hilly, woody, rocky or even in sand,
It's so pretty just growing there,
without a single way or care.

By Janice Hedgins

The cloudy sky,
silence all around.
You look here and there,
but no-one to be found,
Peace!
But in a distance place!
Or maybe not so far
look here and there
All you see is war!

By Cindy Sanders

The beauty of it all,
so calm and peaceful.
Crawling over the earth and valey,
Showing all it's beauty off.
Trees so tall and proud,
reaching to eternity.
The sound is absorbed by all the living,
in these rolling mountains
Someday a cloud will come and take this
all away,
and with it the peace and togetherness
and often loneliness of this earth,
All will part.

By Joan Allen

Trees!
Green, tall
Tower, shade, provide
Nice, strong, heavy, beautiful
bush

Sand
wet, crunchy
slid, jump, run
Fun, dizzie, tired, cold
Beach

Sand
Wet, white,
moving, slipping, sliding
clean, determined, happy,
carefree
Particles

Lake
Blue, wet
Wavey, moving, fliping
cool, soft, dramatic, romantic
Water

Grass
Green, stable
flowing, rufling, moving
growth, friendship, freeness,
peace
earth.

"Wind, Sand, Beauty!"
As I sit here inditched in cold, soft, sand.
The wind gently hovers over
the rolling sand hills.
The sky covered with a light overcast
of hanging clouds,
makes me think of a day of mourning.
This beauty which surrounds me makes me cuddle,
the dispare in which I have no authority.
This ever-changing vast area
which has many beauties,
reaching out to mankind
telling them to move on.
Beauty is making history;
which people sometimes cannot control.
Nature making people realize there is
beauty around them.

Rocks
Hard, Round
Moving hitting beating
I love the rocks
Sand

By Scott Palmer

"Alone"

While sitting on the sand alone,
I study my surroundings
of tall grass blowing with the breeze
and scattered yellow flowers.
"Free"

While all alone and very free
I suddenely think of home
and wish that I could stay away
to rid myself of worries.

Sand
Soft, Beige
Blowing, rolling, sweeping
Happy, sad, gay, worried
Shore

By Beth Slawik

"Sand"

If I am to express myself in beauty
then there's no better place than here.
Because with the wind blowing so freely,
your soul can release itself
and let itself go and show
the beauty which so many persons have hidden
inside themselves.
Like the sands environment
people can throw things around

Sand
Flat, grainy
run, fly, slide,
eyes, hair, clothes, shoes
Relative

By Joan Witti

I can see the sand below me,
tracks of people and tracks the sand makes,
The sand makes wonders over the land
And see how it blows around.

The ocean goes out for miles and miles.
The sand spreads out for blocks and blocks.
The green trees look like high mountains.
The dead trees and roots are not the best.

Sand
Steep and wet
Watery, High, hilly
Beautiful Dusty high place
Dust

By Steve Weidner

"Beauty"

Where it is, is all around from high up top,
to down in the ground.
So quiet and peaceful now.
To hear the daily noise and mess.
You'd never know this to be the same class.

But why now?
Because!
There is peace, tranquility,
and beauty all around.

Sand
Hard, wet
Wild, moving, living
Wonderful, marvelous, stupendous
Lovely
Sandy

By Karri Wagner

The sky is gray and dull
it makes the day seem so dreary.
Your mind and heart turn weary.
It's darkness, it's dampness,
feels cold and bitter.
The drizzles of rain does not make
it feel better.
Oh it has a few light spots
here and there,
but it still doesn't make it seem quite so
clear.
It's color makes everything on so blue,
But the weather will change
in a day or two.
There is great meaning
there up in the sky
though I shall never learn
till the day I die.

Water
Green, wet
Splashes, Swift, Wavey,
cool fun exciting relaxing
clear.

By Karen Zurek

A man who lived in a house
upon a clif
was a nice man
for where he lived
the legends knew
he was a mean man
because he was local capioso

Water
Cool, still
Fignting swimming, skiing
Fun, quiet exciting, enjoying
Thrilling.

By Richard Hay

The grass is brown, it should be green.
The sand is brown, like you've never seen.
The footprints lead to an endless world,
That I imagine will never be uncurled.

The trees that grow so free
are here for us to see,
The wind that blows is sometimes chilling,
but never cold for those who are willing
to climb the dunes.

Mountains
Hilly Sandy
Lively, bouncy, dancing
Quiet, cool, deep, inviting
Hills

By Cindy Rogers

Free is the grass
Free are the trees
Free is the sky above
Yet, how lonely is seems
in this free, desolate place.
Is this the freedom men die for?
I think not!
The idea is here,
but not the whole,
Freedom is love
and love needs others.

Dunes
Huge steep
Tiring, exausting, lonely
Free, content, alive, searching
Sand

By Kathy Nunes

The grass is green, the sand is sandy.
The trees are black and gray,
and all of this is happening today.
The grass, trees and weeds serve a purpose.
The purpose is to save mankind and even mine.

Sand
Little, Rough
Rolling, moving, hilly
soft, clean, sandy,
light
pebbles

The clouds are black and the sky is gray,
but that won't stop the shifting of sand;
for the sands are like us...
for we can not stay still and neither can the sand..

The little pebbles are small and clear
and some are even black.
The grass is small and the grass is tall
but the trees are too.
The sand is fine and the sand is in clumps,

but one can have fun, even if you get a bump.
The sand is clean, the reason is because it is
cleaned by the water
and shifted through the sky. By Derald Krieger

"Mother Hood"

It all began on a summer's day,
as the wind came blowing across the way.
The trees did sway
as the wind did blow,
because they did know
that mother nature was in charge of their soul. NONE
They knew she would protect them
as the breeze came,
because she had done so
through all the years, just the same
Now the sine's slow and the tree's still
stood.
It was a typical case of Mother Hood By Phil Alsup

"Dunes"

The hills engulf me all around.
All made of little sand crystals.
The trees surrounding as a guard,
Whistling, making our own little world.
The sky above goes on and on,
Just as the hills where I am found

Dunes
Gigantic, cold
Shifting, sleping, sliding
Cool, damp, refreshing
Sand.....

By Linda Schoening

It's hard to believe about these hills.
That once they were level ground.
And over the years,
The wind and rain
Composed these mighty hills.

Path
wet, gloomy
unbearable, dark, cold,
frightening
road.

To really think that these heills are solid.
Makes you wonder how much sand is here.
The wind, the rain, the snow, the sun,
Are all to blame. for these mighty hills.
How long have these weather beaten hills survived?

By Rosemary Lang

"Beauty of the Dunes"

The cool winds whip thru
the trees and gently sways them;
Their song is a wonder to hear;
The once huge but now small trees
try to proudly show their
last bit of lift;
The rich brown sand is gently
being picked up and brought to another place.
The dune itself is standing
majestically on the earth,
This is the beauty of the dunes

Guitar
Strings, tunes
musical, tones, ability
I can't play it
music

By Cathy Covelli

"Grass"

I wonder why the grass is so green;
I wonder why anyone has such a dream:
The flowers are green, everything is green;
I wonder why I think of such things:
I think and I think about beautiful things;
But why I don't know about such stupid things;
I guess it's because I think like you
Who thinks that greens are beautiful too!

Sand
Soft, pebblely
rough, moving, sinking,
beautiful, amusing,
enough, pebblely
Carpet

By Bob Geffe

There's a hill of sand
that's unaware of the beauty
which it bears.
There are trees, grass,
flowers all around.
Even seashells scattered
on the ground.
There's life enough for everyone to take time out
to have some sun.
Kids rolling down the sand built by nature
made for man.
A cool breeze that blows
all your worries away
and makes you want to live the day.
Just sitting on a lonely dune
with nothing to care.
What could be better?
The sand, the nature,
the breeze, the shores,
what's it all here for?

People
Friends, enemies
sliding, running, laughing
happy, sad, boisterious,
lonely
Humans.

By Jo Ann Gozdecki

"Sand"

Dark and Light minute grains of sand
blown here by the wind and
brought here by the sea.
Sand is harmless,
but also can be destructive.
It feels fine and soft,
like it wouldn't hurt a thing.
But the wind dominates sand
in its own little way.
For the almighty wind comes down from
heaven and deposits it where it pleases.
And sand cannot revolt
but must do as the wind says.
Wind is almighty.
Sand is in the power of the wind.

Water
Blue, calm
Rolling, splashing, waving
domestic, huge, superior, free
Lake

By Neil Doveala

"A Man"

The sand mounds are like a man.
Some are tall and some are small,
like a man
They are always moving unless
someone stops them,
like a man.
They shift and move, are undecided
like a man.
Sometimes they are still, like a hill
but don't let this fool you, they are
like a man.
Sometimes they move quickly, sometimes
slowly, but they are still
like a man.
Sometimes they are nice or mean
which is also like a man.
They move when moved,
stop when stopped
which is like a man.
So what I say to you is that
you can trust them
and rely on them,
but watch out!
for they are still,...like a man

Sand
Gritty, sticky
moving, grinding, flowing
soft, hard, velvet, smooth
particles.

By Gary Raterman

A sand dune desert of isolated fate
has no boundries of love or hate.
It's lifeless beauty deals with none...
Like some people...all to their own.
Conceited and selfish with envy and pride,
Because their character let them down,
they died.
The rest are normal and an average type
of klan.
They're the opposite of the latter, they
have the will..."I can."

Sand
Tons and tones
Swooping covering wit
fun rough wet tough
dune.

By Dave Bays

POETRY AS A VOCABULARY BUILDER

Jean Nowack
Greenbrier School Dist. 25

GOALS

To use poetry as an exciting vocabulary builder in second grade. To build a word bank from which the children can draw for creative story writing.

Our first unit will deal with Halloween poetry, followed by units on Christmas poetry, snow poetry, wind poetry, and animal poetry.

MATERIALS

Imagination! A scarecrow in the classroom surrounded by cornstalks and pumpkins to create a spooky setting.

PROCEDURE

The following activities are planned to cover a period of approximately two weeks:

1. List of Halloween words -
   Two weeks before Halloween, when interest in spooks is high, have children suggest a list of Halloween words for the board, e.g. ghosts, goblins, spooks.
2. List of action words -
   Have children suggest action words which fit with the Halloween words, e.g. bats twitter, cats prowl, Jack O'Lanterns blink.
3. List of descriptive words -
   Make a list of descriptive words which describe the Halloween words, e.g. spooky, squeaky, mysterious.
4. Rhyming words -
   Have children choose words from the lists which rhyme, e.g.
   flitter - twitter
   prowling - scowling
   high - sly
5. Composite poem -
   Write a composite poem together, making use of our word lists. Ours turned out this way:

   Scarecrow Lane

   Cornstalks are restling,
   Spooks are all hustling,
   Funny Halloween is here.

Scarecrows are scowling,
Black cats are prowling,
Pumpkins are looking queer.

6. Individual poems -
   Write several suggestions on the board for suitable beginnings, e.g. Ghosts flit by - Witches fly - Halloween is here. The children may rhyme words in their poems or merely tell how they feel at Halloween. Work with individuals who want help in rhyming words or expressing a particular thought. They should choose a title to fit their poem and illustrate it if they wish.
7. Booklet -
   Put finished poems in a booklet to take home and enjoy.

EVALUATION

The children suggested more than fifty words for Halloween. The interest remained high in compiling lists, creating the composite poem together, and in writing individual poems. They were very happy to see their poems in print, and one boy compared himself to Dr. Seuss.

Courage for launching the poetry units came from reading Let Them Write Poetry by Nina Willis Walter: Holt, Rinehart and Winston, 1966, Chicago.

"IT'S ONLY HAIR"

A Study in Point of View

Linda Barr & Linda Paquette
Helen Keller Jr. High Dist. 54
7th & 8th Grades

Objectives

1. A review of point of view as studied in the Scholastic Literature Family.Unit.
2. Persuasive argument in stating points of view.
3. Evaluating ability to read aloud.

Procedure

1. Students read in class the short narrative "It's Only Hair." We discussed the point of view and focus in this story, and then the suggested questions at the end of the story. The students were asked to think about the viewpoints of the mother, the father, the check-out lady, and the innocent bystander.
2. Their assignment was to rewrite the story from another point of view. We tried to stress the importance of a consistent point of view and focus, and of strong arguments to support the character they chose.

Evaluation

Instead of collecting and grading the students' writing, we asked each one to read his composition in class. The students then commented on each others writing, particularly mentioning whether the point of view was consistent and whether the arguments were strong - in other words, whether they sympathized with the character focused upon in the composition.

Our own evaluation was determined by the following: Was the point of view and focus consistent? Were strong arguments presented and could the classmates sympathize with the character? Did the student read his composition loudly and smoothly?

In our evaluations we noticed that nearly every student kept his point of view and focus consistent. Perhaps this is because we have discussed these concepts in great deatil in connection with the Scholastic Literature Family Unit. However, the majority of the students appeared to have difficulty in expressing strong argu-

ments. So many of their ideas are greatly overused and were not convincing.

We would use this idea again because the students found the topic interesting and enjoyed the actual writing. Because they knew we would not be seeing their finished products, we feel that they had more time to spend on thinking about the character they chose and the point of view of that character.

We found one of the student's comments, which was mentioned several times, particularly interesting. Because they knew knew they would be reading these aloud, they evidently practiced at home the night before the assignment was due. Many of the students said that in reading their composition aloud, they were amazed at the number of structural and mechanical errors they found. We hope that this will be a lesson to them in their future writing.

IT'S ONLY HAIR

A Study in Point of View

[Reprinted from Read, March 1968. Deleted prior to reproduction for copyright reasons.]

-34/35/36-

By Dan Holt

Greetings, Earthlings! My name is Ven-Sol and I have been observing your planet from what you call a meteor, but is in reality a galactic spacecraft. I recently observed a happening on Earth which I will now relate to you. Do not be alarmed if any words sound strange, because my machinery is not that powerful.

There were two beings on your planet who owned a very fuzzy pet. I thought it looked strangely like its masters only it had fur. Sometime later I found out that the hair had evaporated. The creature now looked human. I had also seen spell it's name g-u-s so I will call it by it's real name, goose.

Many more animals appeared with fur and I wondered why they didn't want to look human also.

Goose had fuzz for a number of venthians, or in your language, years. Then my screen went blank for three hours. When video and udio control had returned, I found out that Goose had shedded his outer covering. I don't think his masters ever liked his fur. They always commented on it. They have Goose Earth tools such as booby pens, curdlers, and dragnets.

I then received a message on my telekinetic mind viewer. I got a faint picture of what Goose was thinking. I saw the man-clod, Jercules. I estimate that Goose thought fur gave him superior might which to me, was ridiculous.

I had seen Goose run on my scanner and observed the fact that his lower limbs were sick and flesh, instead of healthy and orange, like mine.

As time passed, I realized that Goose's masters did not notice the fact that his fur was again coming in season.

Well, much time has arrived and departed. Goose shed his outer skin last Murch. Before that, he had gone to the grocery floor. Behind tha counter was a fat creature with short fur and wearing what I think you call slicks. On your planet I believe you call this creature a cow. The cow made a comment on Goose's fur. To tell the truth I think the cow was a Plutonian.

Later, Goose went back with one of his masters. My telekinetic mind-viewer tells me that Goose thought that another customer was a turkey guy. He said what a crazy world we live in, when some animals got more hair than a cow who's more like a ham, what with

her long slicks and all.

The cow turned up it's nose in disgust. Goose's master took up for the cow and tells this human he should mind his own messy-bus and not insult cows. Then Goose again shed his fur.

My scanner shows that any second now I will smash into an asteroid, so I must accelerate. Goose's fur is already growing again. The cow does not comment anymore. I am sorry I can't tell more, but any second now the asteroid will hit me and my craft and disinte------

The End

a Dan Holt production

It's Only Hair

Vicky Hoffman

My name is Betty Fedela and I am a typical, average housewife. I have a son, Gus, who used to be a typical, average mop-top. He had let his hair grow and it hung all around his face like a shaggy-dog. He used to say that he liked the feel of the wind blowing through his hair when he ran.

I was pretty fed up with that mop. After all, it isn't the healthiest thing to find long strands of hair in your spaghetti or soup. I finally got wise and didn't let him in the kitchen when I was cooking. It seemed like as soon as I got finished vacuuming the carpet, Gus would walk on it and I'd have hair all over the place again.

Not only that, but the neighbors disapproved of Gus' mop, and in turn disapproved of me. Said I couldn't discipline my own son. Also, Gus started breaking out with acne because of his long, greasy hair.

Everytime I'd mention getting his hair cut, we'd have a big argument that usually ended up with Gus promising to get it cut the next day, but he never did. I don't know how many times I got so mad and yelled at him about that hair.

Then one day in the store, the check-out lady asked Gus if he'd like a bobby pin. I don't know how Gus felt, but I sure was embarrassed. I declared right then and there that he was going to get it cut.

He did - and he looks much better now. My neighbors respect me more, the carpet stays clean after I vacuum it. Gus' acne is clearing up, and we can even eat without having to worry about hair in our food.

"It's Only Hair"

Karin Bollyn

Buz-z-z-z! I wake up ever" morning to the sound of my alarm clock. I shower, dress and eat my breakfast. I run to catch the 9:00 bus that stops on a nearby corner and take it to the grocery store I work at - at the corner - Manchester and seventy-first streets. Today, I tell myself, will be a good day though I hate where I work with all my heart, but I sure had a surprise coming to me. Let me tell you what happened.

Around three o'clock this girl, no - excuse me, I guess it was a boy, came into my store. His hair, I swear, was clear down to his feet! No, I guess that is a little much, but it was a little longer than the bottoms of his ears. And it was all hanging in his face. So me being so kind-hearted and everything offered him a bobby pin. He looked at me kind of stupid and everything and replied sarcastically, "No, thanks!" But honest I was only trying to help. I could tell his mother wished all that hair was not on her son's head, and she looked rather crossly at him. I was busy checking out the groceries so I didn't hear much said after that. Then his mother tells me, "He definitely does have too much hair and he's getting every lock cut off today." "I think a crew cut would be nice," I said being helpful like I am. "Yes, I think that would be very nice," his mother replied. Then the boy straightened up real bold like and said to his mother, "Who says I am even going to get my hair cut at all?" And says his mother very loud and bold, "I say!"

I watched this impudent young man stomp out of the store and gave his mother a few kind words of sympathy. There was a male customer right behind this Mrs. I don't know. Me being quite attentive heard him telling himself that this world was crazy, that the boys hair was longer than a womans and I looked like a man with my long pants and all. I'm not being conceited when I say my hair is stylishly short, and my pants look very nice on me. I'm really very pretty, I think.

Anyway the Mrs. I don't know heard and replied sharply, "You should not insult ladies!" I gave him a little speech too, for I was furious. He became greatly embarrassed and left the store, and soon following him the impudent boy's mother.

I was sure glad to lock up the store at six where I could find peace in my own apartment.

I occasionally see that boy now and he has a very masculine looking crew-cut.

It's Only Hair

Tom Armbrrush

Father

My son can have long hair if he wants to. Older people just are mad because they can't have long hair. Boys don't look good without long hair. Most people say when they get long hair you start being a juvenile and they go out and join gangs. That's not true. My boy is a really good boy and he gets good grades in school.

We had things like that when we were young - like beads and doing the Charleston. They think that hippies are bad - what about Bonnie and Clyde, whey were bad? Well, that's all I have to say.

Mother

Tony Reecheo

I am Gus' mother, him and his long hair. I really hate it that long, but you've got to let a kid have fun sometimes. Everytime he comes home at night he goes in the bathroom combing his hair for hours. When he comes out and I have to go in and clean all the hair all over the place, especially in the sink. When we sit at the supper table you'd think we had a daughter. Well, all that doesn't matter now, it's all over and you know why. That really hit me when that grocery cashier said..... I don't even want to talk about it - at least it's all over, I think.

Gus doesn't know we are watching his hair, he probably thinks we don't notice it that much, but he has a surprise coming next month - right at the barber.

Carol Brodrick

I have this son, and his name is Gus. He has this idea that he's gonna grow up (click) just, like, that. All the other guys have long hair, he pleads. Now I hate to brag or anything, but you could say I have a pretty respectable reputation as a father, you know, the whole bit - good job, nice home, and I give my son a good education, whether he likes it or not! Personally, I think long hair is Beatnikishi, and I don't want my son to look, or act, like a Beatnik. His growing long hair is a link, that sooner or later (hopefully later) is going to be a chain. He's obviously going down in his grades, and that, along with his hair, are about the only things evident. Everything is top-secret around here. It makes me feel uneasy. Everything I ever did, I did for him. In turn, I want a respectable son. Now is that too much to ask? In my days, the kids didn't play they were living in the 16th century. Instead, they used their time to show their gratitude to their parents. When my ol' man asked me to do something, I jumped up and did it. Why can't Gus do the same? The kids are all rebelling their parents these days, I know, but why? For heavens sake, everything we do is for their benefit! What is this world coming to?

(sit down)

It's Only Hair

Mary Kair

I am Gus's mother, and you can call me Eileen. Gus is my only child and presents many problems for me. The problem that bothered me the most was his long hair but the problem has been solved.

I know Gus is old enough to make up his own mind on what to wear and how to fix his hair. In my opinion as his mother he looks just like a terrible looking beatle. I feel a boy should look like a man. They should look clean cut and neat. A boy should also have pride in their appearance.

I was afraid to be seen with my son on the street. I will admit when he was a baby everyone commented that I had a cute baby girl, but I had to discourage them and tell them he was a boy. I get embarrassed when I go out and a person talks behind my back about how terrible that boy is and what kind of parents does he have. Sometimes I feel like crying in the streets in front of everyone.

At home my husband and I try every means of discouraging him

about his long hair. We tell Gus not to forget to set his hair in rollers before he goes to bed, and to put his net on before he goes to school in the morning. I hated to do such a cruel thing but he must be taught to look and act as a boy should.

One day when we went to a store I really got steam under the collar. A check-out lady was ridiculing my son Gus on his long hair. I turned red and said nothing for the moment. The lady at the check-out counter wore slacks and had short hair. The man behind me said that women nowadays are trying to look and act like men everyday. That got me so mad that I told them I am taking Gus right this second straight to the barber shop. Gus complained after his cut but I think he knew I did it for his own good. Now I am proud to be seen with my son and proud to talk about him.

POTATO PUPPETS

Jean Nowack
Greenbrier School Dist. 25 Gr. 2

GOALS

Potato puppets provide a highly entertaining and creative channel through which the primary child can enjoy reliving and retelling his favorite stories from the Nebraska English series or from his own independent reading. As well, he is using his new vocabulary words and developing poise and fluency in oral language communication.

MATERIALS

1. A potato puppet board with sufficient dowel rods for the puppets.
2. Medium-sized potato with hole cut to fit middle finger snugly.
3. Box of materials from home for dressing puppet.
4. Flesh-colored tempera paint.

PROCEDURE

1. Introduction
   In an informal group discussion talk about their favorite stories. These may be from their language series or their independent reading. Discuss what characters they would like to play. Introduce the idea of using potato puppets to tell their favorite stories and to be their favorite characters. Have them suggest what could be used for features, hair, clothing.
2. Making potato puppets
   The children each bring a medium-sized potato from home with a hole cut to fit snugly over the middle finger. A long potato is good for an animal character such as the wolf in Little Red Riding Hood.
   To keep the potato from drying out too soon, each one must be given three coats of thick, flesh-colored tempera paint. This gives the puppet a more realistic appearance. Animal puppets may be painted an appropriate color.
   When the final coat of paint is dry, the dressing begins. This is a very exciting time! Buttons, beads, paper clips, screws, become features. These stick easily right into the potato. Cotton batting, pot scrapers, braided yarn, wool made into a wig, wood shavings become hair. A white hand-

kerchief worn right over the finger becomes a dress or shirt. A colored handkerchief or piece of cloth becomes a cape. Pieces of felt are good for hats. The children have an amazing wealth of creative ideas for transforming their potato heads into real puppets. Pins may be used to pin accessories to the puppet.

3. Using the puppets

The puppets must always face the audience. Whenever a puppet is speaking, his owner must jiggle him up and down or from side to side to make him "come alive." The thumb and one finger of the puppet-bearing hand may be used as arms for the puppet to help him gesticulate as the puppet talks and acts.

A simple stage such as the surface of the teacher's desk may be used or the children may stand directly in front of the audience. At first it is better to limit each story to one or two puppets.

4. Telling the story

The children should practice telling their story to each other if two are doing the same story or to one of their friends. This may be done at home or in small groups during activity time. Part of the story will be narration and part will be conversation.

When they are ready to tell their stories assemble the class in an informal grouping. The child may stick closely to his original story or add innovations. Each time it is likely to have something new added, depending upon the enthusiastic response from the audience.

EVALUATION

In our class this proved to be a time of high enjoyment for teacher, story-tellers and audience. The puppets were easy to make so the greater emphasis was made in using them, not making them. Potato puppets can be used equally well for a culminating language activity for fanciful tales, folk tales, myths, adventure stories, animal stories and biography.

I highly recommend them as an excellent means to stimulate creativity in oral expression.

The idea for potato puppets was found in The Creative Classroom by E.Margaret Clarkson. Toronto: Copp Clark Publ.Co., 1958.

THE ODYSSEY: A FRAMEWORK FOR A THEMATIC APPROACH

THE ODYSSEY: A Framework for a Thematic Approach to Teaching Literature on the Freshman Level

Frank Compton
Dist. 214 Wheeling High

Objectives

To bring out the major themes of this epic so that other novels, poems, short stories, and possibly plays or T.V. shows may be studied as works of art relevant to the lives of the student. These stories often have a long tradition behind them, and the aim of the unit is, in short, to reveal the universal as universal because it is timeless.

Some possible choices of works are listed as follows. Many works are relevant to the central themes of the poem; these are at least suggestions.

I. The Theme of the Hero ("a new king of Hero," in Highet's opinion):

Shane, The Ox-Bow Incident, High-Noon, Call of the Wild, (the collection of Jack London stories), Kipling's Barrack Room Ballads, Tennyson's "Charge of the Light Brigade," an Ian Fleming novel, and the programs "Mission Impossible," and "I Spy."

II. The Struggle for Survival:

Lord of the Flies, Alas, Babylon, Diary of Anne Frank, On the Beach, "To Build a Fire," "By the Waters of Babylon," "The Portable Phonograph."

III. The Young Man Growing Up:

The Red Pony (a collection of stories), Shane, Diary of Anne Frank, Great Expectations, Members of the Wedding.

Lesson 1: "The Odyssey as An Adventure Story."

Objectives: To define this epic as a type of literature which has great entertainment value because it speaks to all people who enjoy adventure. In short, adventure appeals to almost everyone.

Materials: Encyclopaedia Britannica, films of The Odyssey with Gilbert Highet narrative.

Procedure: The second film of the sequence includes the scene in the banquet hall, and Odysseus' slaughter of the suitors is shown. This segment is shown first since the violencd and excitement will presumably catch the student's interest. Having the climactic scene first will also lead to some basic questions about the plot. Why did Odysseus kill all these men? What have the men been doing? Possibly the students may ask about the young man Telemachus who helps his father.

After the film (which runs about thirty-five minutes) begin by asking some basic questions:

Question: What happened here?
Answer: This one fellow with the beard could bend the bow and then he killed all those guys. He looked pretty grubby, but he was really cool when he killed them.

Question: Why did he get so angry at them?
Answer: Because they were bad.

Question: How do you know they were bad?
Answer: They were mean to the guy who killed them.
Comment: Well, is this a good enough reason to kill them? Even in what seems to be a primitive society, is the movie being real in this respect? Don't most societies have rules about killing people?
Answer: Yes, they do. These men must have done something worse than just giving that guy a hard time. People don't usually kill each other unless they have a reason to.

Question: Are you sure about that? I have seen men who would have killed each other had they been armed. What about some of the fights you see in the halls? Don't some of the boys get pretty angry? Don't they try to hurt each other?
Answer: Yes, but boys who fight just lose their tempers; they wouldn't kill each other. Fighting is a lot different than killing.

Question: How so? Doesn't fighting lead to killing?

Answer: Sometimes, but maybe this man with the beard just lost his temper.

Comment: Well, he certainly had a violent temper, didn't he? If this is the reason, and you might well me right, what about the apparent plan he had? Didn't he seem to have those two old men and the young man helping him?

Answer: Yes, they helped him kill the bad guys. They locked the doors and put the weapons away.

Comment: In that case there must have been some thinking beforehand. In other words, maybe this bearded man had a motive or reason for killing the men in the banquet hall. Perhaps, this is more than a violent outburst of temper.

Answer: Yes, this is a possibility, but what were his motives and why did he want to get back at the men so much? You are really confusing us by suggesting alternatives. Why don't you come out and give us an answer?

Comment: I guess I'll have to tell you the answer tomorrow since our time is up, but let me start by telling you about the Greek concept of hospitality. Basically the Greeks believed that a man's home is a sacred place, but they also believed that every man had an obligation to share his home with any strangers or visitor that came. Thus hospitality was a much stronger value than it is in our own society. By the same token, being rude or abusing a host's hospitality were great wrongs. This partially explains why the bearded man, Odysseus, is furious with the men in the banquet hall. They have been poor guests, rude guests who have worn out their welcome for years.

Assignment: Try to begin reading your text tonight and get through the first book. The text is the prose translation by W.H.D. Rouse in the Mentor paperback edition.

Lesson 2:

Objectives: Point out the major elements of the plot so that the students understand the general framework of the poem and see it as an extremely well-told adventure story.

Materials: Britannica Films again, narrated by Gilbert Highet. This first film of the series of three outlines the general structure of the epic. Highet's approach is that the poem has three plots which are interwoven to form an exciting whole.

There is Odysseus' struggle to reach home, Telemachus' attempt to become a man and find his identity, and lastly, the conflict with the suitors. The last subplot is a unifying one in which the major conflicts are resolved. Highet emphasizes that a great part of the appeal of the poem is the way in which the story is told. As the reader's interest slackens, a new aspect of the plot is introduced and carried on until the reader's curiosity begins to wane. One might say that Homer had perfect artistic timing.

Procedure: After showing the film, which is about the same running time as the scene covering Odysseus' character, there will probably be quite a few questions on the details of the plot.

To save time, I will guess that the questions will cluster around two aspects of the story: first, the ways the gods and goddesses, especially Athena, help out the major character, and second, the strange monsters and situations Odysseus and his men encounter.

To the students, this will seem totally incredible and even worse, "not true to life." Here, the teacher might point out that there are different ways to get a reality. Couldn't Athena simply be a representation of "opportunity"? If Odysseus seems to get all the breaks, so to speak, he also was on the receiving end of some very nasty breaks. He has a formidable enemy in Poseidon, if no one else. Through discussion it can be brought out that character is to a great extent fate even to the Greek mind.

In like manner the monsters can be explained as symbols of what we might call evil or reality, depending on our view. Even more vital, these adventures are an end in themselves: they are entertaining.

Lesson two should end up with the teacher asking the students to think about why they enjoyed the films.

Assignment: The next two books.

Lesson 3

Objectives: To have students thin, about adventure stories and why they like them.

Materials: Well-informed teacher and a list of major characters to be handed out at the beginning of class.

Procedures: Again begin by clearing up any problems with the plot or difficulties with the pronunciation of names. Here the teacher can go into the details of the story, giving as much background as possible. It is difficult to anticipate questions since the students will have problems with almost any given section of the text.

The rate at which the students can read the text is another problem which will arise. Give them as much time as possible and set a reasonable pace. About thirty pages a night would be normal.

Lessons 4, 5, and 6

Objectives remain much the same--getting the students into the text and clearing up minor problems of comprehension. A way to maintain interest is to have the students act out various scenes in class. An occasional quiz will put some pressure on the students to keep up with the text, but Odysseus can probably carry his own weight.

Lesson 7

Here discussion should begin as a paper having to do with Odysseus' character. Although Highet covers this in both films, his remarks are quite general. The focus of the discussion should be on Odysseus as a contemporary.

> How would Odysseus dress and look if he were alive today? Where would we find him? How would he act?

After considerably more probing--asking, not telling--you should ask the students to begin the papers in class to be handed in the following day.

Lesson 8

Objective: Odysseus' character and its relation to the concept of a hero.

Procedure: The leap from Odysseus' character to the concept of a hero is made after several papers are read in class. Hopefully by asking what kind of man Odysseus is, the students will arrive at characteristics which are heroic.

Reading in the text should now be up to the students' own sense or discipline. The book should be completed by a particular fate.

The unit will be completed by introducing the other major themes: struggle for survival and the young man growing up. I feel these themes are difficult to pigeon hole into specific lessons because reaction and discussion vary so widely. The general method could be that used in dealing with Odysseus' character. Short papers could be assigned. Possible topics are as follows:

1. Select a contemporary hero and compare him with a typical Greek hero.
2. Create a negative force and have Odysseus fight it. How does he win?
3. Is Telemachus a coward?
4. What are the monsters of our world and how do we fight them?
5. Compare Bobby Hull to Odysseus.
6. What problems do you have like those of Telemachus?

A final comment would be that the third film of the Britannica series should not be shown until the students have come to grips with the poem itself. This film outlines the themes of The Odyssey as Highet sees them. This third film is better used when it reinforces some of the conclusions the students have already reached themselves.

Now the great leap forward!

WHY TEACH CREATIVE DRAMATICS?

WHY TEACH CREATIVE DRAMATICS?

Carolyn Shipka
Kindergarten Ivy Hill Sch. Dist.
25

Winifred Ward in her book, Playmaking With Children, reminds us that "what children do is more significant to them than what they see and hear." Again it seems always to be the unusual experiences, the creative moments in a child's life that live the longest in one's memory and it is for this reason that we encourage the teacher in the elementary school to utilize creative dramatics as a means to language development, supplementary to a text or series.

Few skills come so naturally to man as those used to act out and express his desires and thoughts. The child as he enters schod is already burdened by self-consciousness and insecurities that smother creativity. If, in his classroom, the steps are taken immediately to remove these barriers to creativity what great experiences await him. Even as these inhibitions exist, a child's interest continues and can be uncovered and utilized. Most educators seem to agree that "in addition to its general utility in relieving tensions and externalizing inner experience it helps the child set boundaries between reality and unreality."[1]

Winifred Ward outlines these objectives in utilizing playmaking as follows:

1. To provide for a controlled emotional outlet
2. To provide each child with an avenue of self-expression in one of the arts
3. To encourage and guide the child's creative imagination
4. To give young people opportunities to grow socially and develop understanding and cooperation
5. To give children experience in thinking on their feet and expressing ideas fearlessly.[2]

There are a great number of styles to choose from when selecting a creative tool varying from the completely unstructured to the more organized and demanding areas. Improvisation and extemporaneous types differ from the child's own make-believe plays and the more formal acting out of familiar stories differs greatly from pantomiming and puppetry. With such a variety for your selection how can you resist?

Whether, in your eyes, the technique of playmaking is used strictly as a learning device or for recreation or therapy or as an art in itself the tool is so flexible and exciting it's possibilities are boundless.

Nevermind the headaches, you have had them before and will have many more, sit back and enjoy these creative experiences with your children, the lessons will be countless and your students will love you for it!

1. Ruth E. Hartley, Lawrence K. Frank and Robert M. Goldensen, Understanding Children's Play; Columbia Univ.Press, 1952

2. Winifred Ward, Playmaking With Children; Appleton-Century-Crofts, Inc., 1947.

October

I. Materials
   A. Record Player
   B. Records
      1. 'Pantomime' from the Comedians, by Dmitri Kalalevsky
   C. Book
      1. Where The Wild Things Are, Maurice Sendak

II. Purposes
   A. Further uninhibited attitudes needed for effective creative drama
   B. Utilize imagination
   C. Large muscle exercies
   D. Building rhythmic responsiveness

III. Procedures
   A. Read Book- Where The Wild Things Are
   B. Discuss reality vs. fantasy of these monsters
   C. Make your own monsters with construction paper
   D. Discuss: If you were a monster...
      1. What color would you be
      2. How many arms, legs, heads, eyes would you have
      3. How would you move-swim, fly, walk
      4. What noise would you make
   E. Have children hide in caves (under tables etc.) and come out and be their monster (careful not to touch other monsters)
   F. Next the monsters loose their voices and claws so they can really hear what the music tells them to do.

November

I. Materials
   A. For Building
      1. Blocks
      2. Cardboard
      3. Paints
   B. For costumes
      1. construction paper
      2. scissors
      3. crayons
      4. glue
      5. staples

II. Purposes
   A. Create a situation which the children can project themselves into, through reading and listening activities
   B. Utilize large and small muscles
   C. Function without musical crutch
   D. Give the children a small background in American History surrounding the Thanksgiving holiday.
   E. Encourage individual assumption of roles

III. Procedures After Reading is done
   A. Build a boat for the pilgrims to come in
   B. Make pilgrim and Indian head gear
   C. Pilgrims imagine how tired you are as your boat gets farther from your old home and closer to a new land, etc. Someone sights land- let the children create their own dialogue for these circumstances
   D. Disembark
   E. Meeting the Indians
   F. Get further reactions by stimulating some thought
      1. Indians, what will you teach the pilgrims
         a. the food to plant here
         b. how to hunt for game
      2. Pilgrims, that will you do for the Indians
         a. teach them how to farm
         b. teach them how to build
         c. teach them to read and to write
   G. All sit down together as friends and enjoy a Thanksgiving meal.

December

I. Materials:
   - A. The Night Before Christmas
   - B. Construction Paper
   - C. Oak Tag
   - D. Odds and Ends
   - E. Blocks
   - F. Tree

II. Purposes
   - A. To learn the age old Christmas story
   - B. To assume roles in a fairly undemanding situation
   - C. Understand the technique of pantomime
   - D. Learning to wait their turn or part and to respond appropriately
   - E. Encourage responsiveness in role playing

III. Procedures
   - A. Read and reread story until all the children know its order and rhyme
   - B. Assign roles according to volunteer
     Dad, Mom, Santa, Children, Sugar Plums, Mouse, Reindeer, etc. until each child has some function
   - C. Encourage the children to act out what they hear the teacher reading to them
   - D. Encourage them to respond completely and physically express what they hear
   - E. Switch roles

IV. Follow-up
   - A. May polish play selecting children best suited to roles (all will have some part)
   - B. Create props (fireplace, tree, Santa's hat, etc.) and school made costumes (Paper horns for reindeer, etc.)
   - C. Share the play with other classes

January

I. Materials:
   A. Puppets
      1. childmade-tongue depressors, socks, etc.
      2. factory made

II. Purposes
   A. Encouragement to project yourself into another object and in turn to assume its role or position
   B. Particularly exciting for children reluctant to participate in other dramatizations
   C. Utilizing knowledge of characters to create conversation

III. Procedures
   A. Correlate with a social studies unit such as community helpers and have puppets tell about their job etc, and then let the audience ask the puppet questions.
   B. Write a story with children, perhaps about a picture involving many characters and then have children create puppets and show their story (this is a good enrichment activity with your top students)

February

Dramatization as an enrichment activity
This form of dramatization may follow that of some you have already done or may be entirely different dependent on the interest and the ability of the group involved. The following is merely an example.

I. Motivation
   A. A series of meetings were held in which the children and teacher made a listing of the particular interests of these particular children, they included:
      dinosaurs crystals sports safety
      caves cars animals numbers
      The child interested in dinosaurs made models and a presentation to his class in which he explained when dinosaurs lived, what they ate etc., the other interests were also covered in various ways but as a group it was decided that the area of safety would most benefit the class and could best be covered through dramatization. The children outlined what they would like to get across.
   B. A set of safety rules for children was compiled:
      1. Look both ways before crossing the street
      2. Watch for signs of warning and danger
      3. Never take medicine without a parent with you
      4. Do not push other children
      5. Never run with anything in your mouth
      6. Do not play with fire
      7. Do not leave toys in other people's way

II. Purposes
   A. To convey through dramatization, the need for safety rules for children
   B. Use of large and small muscles
   C. Create a feeling of comradeship between peers and further teacher-pupil relations through this joint effort to communicate with the remainder of the class
   D. To increase skills in role playing
   E. To encourage pupil-planning of activities

III. Procedures
   A. The children will gather the materials they will need for the particular rule they wish to illustrate, some may be involved in presenting more than one rule
      1. Mother needs an apron and medicine bottles
      2. Policeman needs a hat and a gun and traffic signs
      3. The children portraying negligent children will need toys, steps made of blocks and pretend matches

B. Work with the children to create an order for the presentation of these rules so they will know when they should take part and when to remain silent and so that those children taking part in two presentations can make necessary changes

C. Run through these rules seeking complete understanding of the 'why' and 'how' of each rule among your small group of children and decide how your particular rule could best be illustrated.

D. After the children have decided how they will show the others the importance of the rule let them run through their presentations several times allowing and requiring absolutely NO set speech.
The following are examples of the methods my children chose.

1. Crossing Streets- Two children driving classroom cars and trucks on a street made of blocks. A policeman says the rule and then we see a child approach the street and dart out before the trucks pretending to be hit and both vehicles also collide. Then we start over, the policeman again recites the rule and the child approaches the street again and looks both ways, allows the cars to pass first and then safely crosses. The policeman repeats the rule again.
2. Toys- One child is playing with a group of toys on a sidewalk and steps outlined with blocks, he goes away and the postman comes to deliver mail and trips over the toys and is hurt. Then we start over and the child delivers the rule orally and demonstrates by removing all of his toys and the postman safely carries out his mission.

E. After all the rules have been delivered the children allowed the class to ask questions.

March

Communication without speech

I. Motivation
   A. Discussion of dinosaurs leading to the interest in cavemen
   B. Bulletin board depicting cavemen and dinosaurs
   C. Filmstrip concerning primitive men

II. Purposes
   A. Give children a knowledge that language has changed a great deal to reach our present standard
   B. All communication need not be oral
   C. Use of small and large muscles to facilitate communication

III. Procedures
   A. Following the above mentioned discussions tell the children we are going to play a game
   B. The teacher will demonstrate a certain phrase-such as 'I want a glass of water' without talking only using gestures allowing children to guess.
   C. Encourage children to note the fact that no oral language was used except mere sounds
   D. Whisper an idea or phrase to each child for them to act out or allow them to think of their own but to tell you before their presentation
   E. Following the participation of each child note the language of signs and sounds and gestures that they have created through this experience and try to relate it to our present language
      1. 'I' or 'Me' -both hands pointing to self
      2. 'You' -pointing to audience

April

Seasonal Change

I. Motivation
   A. Unit studies on seasons in connection with calendar exercises
   B. Discussion of symptoms of seasonal changes
      1. Spring-flowers bloom, all seems to grow
      2. Summer-sun shines hot and flowers need water
      3. Fall-wind blow leaves down to lie among flowers that are dying.
      4. Winter snow gently covers all over
      5. Spring-warmth melts snow and flowers bloom again, etc.

II. Purposes
   A. Ingrain understandings of seasonal changes
   B. Interpreting nature in its most obvious form
   C. Use of small and large muscles
   D. Selection and recognition of appropriate musical selections.
   E. Use of large and small muscles

III. Procedures
   A. Select instrumental music of a very gentle and light tone or combine selections chosen to represent all seasons on the tape recorder
   B. Work with small groups
      1. Flowers
      2. Raindrops
      3. Snow
      4. Wind
      5. Leaves
   C. Discuss with each group the need to use extreme care when working in such close proximity with other children
   D. Establish a garden area (representative) in your room and plant your flowers (children)
   E. Allow the rain to gently fall among the flowers
      Perhaps some of your more boisterous ones can be thunder bolts
   F. Summer needs a hot sun and flowers grow to full heights, perhaps it would be a good idea to have a gardener to water the garden.
   G. Fall brings the wind rushing by (between the rows of flowers) and it drops fallen leaves to lie among the flowers

H. Snow falls silently bending over the entire garden and covering up the growth
I. The whole process can be repeated until the children have a true understanding of what you have just illustrated

May

The Circus
To be used in conjunction with a zoo or circus unit in social studies

I. Motivation
   A. Discussions, art projects, films and field trips done in this unit on the zoo and/or circus
   B. Discussion of the various animals and the tricks which they can learn to do and the sounds they can make
   C. An understanding reached through discussion of the difference between wild and tame animals

II. Purposes
   A. Increase motor facilitation
   B. Projection of oneself into the role of another human or an animal
   C. Learning to anticipate one's turn and wait for it

III. Procedure
   A. Designate particular parts of the room to be the cages and/or rings and place the children in their cages-
      Lions-8
      Elephants-8
      Seals-6
      Horses-3
      Monkeys-5
      Ringmaster-1

   B. Have tumbling mats covering the floor where the rings are to be
   C. The ringmaster works with one group of animals at a time and puts the animals through their paces
      1. Lions-roar, claw, jump through a hoop
      2. Elephants- stand on three feet, two feet, hold each other's tails, and dance.
      3. Seals-clap, honk horns with their noses, bark
      4. Horses-prance, rear, whinnie
      5. Monkeys-do acrobatics, clown

IV. Follow-up

   A. This has given the teacher an opportunity to work with the children in small groups in preparation for this presentation and it may be given by a readiness group for another readiness group.

THE ENGLISH VOCABULARY HOW IT GREW WHAT OF ITS FUTURE

June Schaum
Dist. 15 Paddock Sch.

General Objectives: A brief examination of the history of English, particularly the origins of the English vocabulary, can be an interesting and profitable study for junior high school students. This unit, designed to cover three or four class-days, introduces students to the lexical contributions of various peoples--the Celts, Romans, Anglo-Saxons, Scandinavians, and Normans--and helps the students see how these contributions continue to function in present-day English. In addition to presenting the historical "facts" of the language, the unit helps students reach some understanding of the process of language change, both as it has happened in the past and how it may happen in the future.

Grade Level: Originally written for gifted seventh-graders in a "core" program, the unit can probably be used with high ability students in grades seven, eight and nine.

Procedure: The basic information of the unit is presented through teacher-written scripts that are read by teams of two students. There are three presentations, dealing roughly with Old, Middle, and Early Modern English. As the students read the material, a third notes geographical references on a large map, showing important places and areas, and tracing lines of influence from the continent to England.

Following each presentation, the class, working individually or in pairs, chooses pages of the dictionary at random and searches for words of particular origins, entering the words on a worksheet distributed by the teacher. Class discussion then centers on the kinds of contributions made by various peoples.

After the third presentation completes the historical review, the students are asked to speculate about the future of English. What kinds of changes are likely to occur? Where will new words come from? What is the future of English as a world language?

Introducing the Unit:

Although the English of 1968 flows from the printing presses of the world in neat straight lines, it did not come to us in a straight line. A complete history of our language would fill volumes and involve many facets. This unit will take us briefly through the growth of the English vocabulary.

There are many reasons why English-speaking people are probing outer space, shrinking the globe with communication satellites, fighting foreign wars, and using the paper pulp of the world. Possession of a dynamic growing language is one important reason for the leadership of the English-speaking people in todays' world.

The most primitive and the most advanced people depend upon words to express their love, fear, hope, and hunger-life. English provides its users with a greater choice of words (600,000) than any other language. How did it become so rich?

Many nations have attempted to keep their language pure. The French and Italians have established academies to watch that dictionaries and school texts use only authentic French and Italian words. In contrast, English has always borrowed new words from the language of invaders, from colonies around the world, from world literature, and from the science and technology of the times. Just as the most enduring plants and animals adapt to changes in their environment, English, too, has been ever ready to evolve. We will now look at the major changes.

It is impossible to begin at the beginning, since all the languages go back into the unrecorded time of man. We will begin with the Celtic people who were living on the British Isles in 55 B.C.

As we go through the unit each of you should be thinking of an activity you could do when we have finished. You may choose from the following list or think of something different.

1. Write any sentence you want to. Look up the origin of every word in the sentence. Write an imaginary story about your sentence showing how all those different people have been brought together in your sentence.
2. Do some research on a topic suggested by the unit.
3. Write a narration of your own similar to the unit.
4. Plan your own activity.

The Celts

(The narrations will be read by two students. A third will also adjust the map as required by the script.)

First Speaker - A tribe of people whom historians call the Celts gave us a few of our oldest words.
Second Speaker - They lived on an inconspicuous little green island in the north Atlantic. (Map is placed on blank blue sheet of mural paper. The word Celts is written on a tape along the southern coast.) The Celts left no written account of their lives. We have obtained our scanty knowledge from the accounts of the Romans.
First Speaker - There was a king who depended on the fighting ability of the tall, fair, muscular warriors for defense, and the freeman farmer who provided everyone with food. Celtic households were made up of a man, his wives, children, and grandchildren.
Second Speaker - Their lives were spent wandering, pillaging, farming, and fighting. Few of the words used by these hardy people remain to us.
First Speaker - (Call on a member of the class to read the list of words.)

clan	basket	history	Dover
crag	cloak	curse	Avon
bog	lake	picture	Duncombe(combe a deep valley)
bin	hermit	ambassador	Tarbill (tarr a high rock)
colleen	cross	Thames	

First Speaker - Does anyone find any patterns in parts of speech, length of words, or sound? (Allow discussion of this question. The teacher may well assist in the discussion.)
Second Speaker - We have a story about the origin of the word picture. A tribe of people called the Picts lived in northern England. It was their custom to cover themselves with blue dye. The Romans called the Picts "painted ones," hence "picture."
First Speaker - The word ambassador shows that rolling stones do indeed gather moss. Ambassador began as a Celtic word "amluht" meaning servant. The Romans borrowed the word but changed it a bit to "ambactus." The French and Italians made it ambassador. In this form it is now at home again in English.

Roman Occupation 43 AD - 450 AD

Second Speaker - We will now take a look at the Romans in England. (Map of Europe is placed on board at this time with lines stretching from Rome to England. Two new speakers are asked to read.)
First Speaker - In 43 A.D. Claudius brought 40,000 Roman soldiers

to the British Isles. Within three years he had subjugated the Celtic tribes of the south.
Second Speaker - Although the Romans remained in Britain for 400 years they were unable to defeat the northern tribes.
First Speaker - During their long occupation they built walls to protect their northern boundaries, crossed the island with the famous Roman roads, and built baths, temples, theaters, and cities.
Second Speaker - Four hundred years is a long time; twice as long as the history of our country. It is only reasonable to assume that the native Celtic language merged with Latin as Roman soldiers married Celtic girls and established Roman customs and government.
Second Speaker - Tourists in Great Britain today will see remnants of Roman walls, roads, and buildings; but language students find only a few Latin words left in the English vocabulary from this long period of history.
First Speaker - Some scholars believe we borrowed the following words at this time. (Since the list is longer than the Celtic list it may or may not be read.)

List of Latin words believed to have entered the English language from 43 A.D. to 450 A.D.

wine	spoon	copper	butter
table	linen	tile	pitch
carpet	rope	mule	chestnut tree
necklace	line	dragon	cherry tree
cup	cheese	pipe	
kitchen	wheat	church	
dish	chalk	emperor	

Second Speaker - What patterns do you see in these words? Do you find ethnic patterns? (Allow discussion).
First Speaker - We will now look at the Anglo-Saxons, a Germanic tribe that invaded England. (New speakers are given the reading parts. A map of central Europe is placed on the board.)
First Speaker - The mighty Roman Empire was crumbling under the attacks of Germanic tribes from the north and Persia on the east. Roman legions were forced to leave their border posts. Rome needed protection.
Second Speaker - When the Romans left Britain they left a native people unaccustomed to self-government or self-protection. However, they must have fought the invading Anglo-Saxons fiercely. We have one story of a battle that left not one native living. The small number of Celtic words remaining in English indicates the struggle to have been long and deadly.
First Speaker - Finally the Anglo-Saxons pushed the Celts to the mountains of Wales and Scotland and across the water to Ireland and Brittany where to this day strong remnants of the early Celtic language remain in the Welsh, French and Gaelic languages.

Second Speaker - The Anglo-Saxons brought with them a German language which could be traced back to a Neolithic people that probably lived between the Aral Sea and the Rhine River.
First Speaker - A study of languages shows similarities between Sanskrit, an early language spoken in India, and all European languages.
Second Speaker - So with the coming of the Germanic Anglo-Saxons English as it was developed by them joined the great family of Indo-European languages. (An Indo-European language tree or chart should be shown.)
First Speaker - By 550 the Anglo-Saxons had established firm control of England and were speaking English. The word English was first used during the 800's when King Alfred was on the throne. Written records in English began about the late 600's.

Old English or Anglo-Saxon

Second Speaker - The years from about 450 to 1100 is the time which linguists, language scholars, call the period of Old English. Compare a line of Old English with Modern English.

Faeder urepu be eart on heofonum, si bin nama gehalgod
Our Father which art in heaven, Hallowed be thy name.

What traces of Modern English do you see in the Old?
First Speaker - During this period the Scandinavians were raiding and invading the eastern coast of Great Britain. Many settlements were established by the Norwegians, Swedes and Danes. (Put maps and lines on map.)
Second Speaker - The Scandinavians were also Germanic people so their language and customs were similar to those of the Anglo-Saxons. It was very natural for these groups to inter-marry and create a new English culture and a new language.
Second Speaker - Thousands of present-day words had their origin at this time. Use your dictionaries to find and list as many Old English words as you can in five minutes.

WORK SHEET

Turn at random through your dictionary. List as many words as you can in the groups. Check your dictionary for abbreviations of original languages. In the Winston Dictionary O.F. is Old French, A.S. is Anglo Saxon, Lat. is Latin, O. Celt is Celtic, etc.

Words

Modern English	Original Language

Questions for Discussion: What observations could you make about your lists? Are your words in our everyday vocabulary? Do they concern any particular occupation such as farming?

The Middle English (1100-1500)

First Speaker - Language changes take place very slowly. However certain events do mark the beginning of change. In our own time we can easily see that the first Sputnik in 1957 began a flood of new space words. Such an event was the coming of William the Conqueror to England on Christmas Day in 1066.

Second Speaker - William was second cousin to Edward the Confessor, King of England. When Edward died childless, William thought he might be asked to take the throne of England by the English. This would unite the people on both sides of the English Channel. Do you suppose DeGaulle would consider the same thing if Queen Elizabeth should die?

First Speaker - When we think of the England and France of today it is impossible to imagine them uniting to form one nation. But at the time of William neither England nor France had developed a strong feeling of national togetherness.

Second Speaker - Since William of Normandy was not invited to take the English crown, he took it with his army. Now that a Norman king sat on the English throne French became the language of the upper classes.

(A line should be drawn from Normandy to England.)

First Speaker - While the upper classes were speaking and writing French the common people continued to speak English. Of course they borrowed many words used by the ruling class but their speech was basically direct and simple English.

Second Speaker - During the 1300's a horrible sickness called Black Death killed thousands of people. Rich people could leave the crowded towns, but poor people could not. So in proportion, more laboring people died than rich people.

First Speaker - Now there were too few people to do the work. Farmers, servants, craftsmen became more important than they had ever been before. As they gained importance so did their language.

Second Speaker - It was during this time that our language gained two words where other languages have but one. For example, Anglo-Saxon serfs called their sheep schaef and their swine were schwein. The Normans used the French words mouton and porc. Today sheep, swine, mutton, and pork are good English words.

Second Speaker - The Norman conquerors and native Anglo-Saxons gradually intermarried and became one people -- the English.

First Speaker - While the language that developed from the mixture of Normans and Anglo-Saxons was mainly early English it was greatly enriched by hundreds of French words.

WORK SHEET

In the Winston Dictionary French words of this period are marked "O.N.F." List as many words as you can find in five minutes that entered English from the French language. Place the words under these headings. (Can you find additional headings of your own?)

Government Legal Terms Church Fashion _____ _____

First Speaker - Throughout its entire history English has borrowed from Latin. Latin words came into the Germanic language when the tribes traded and fought with the Romans along the Rhine River. Hundreds of Latin words were added by the Roman Catholic church as it became the Church of England. The French brought in by the Normans was a Romance language, meaning a language derived directly from Latin.
Second Speaker - Latin was the mark of the educated man for more than a hundred years of the modern period. Children in school learned to read and speak Latin. English was spoken in the homes but neglected at school. Since Latin had borrowed from Greek we too are indebted to the early Greeks. Greek study was popular at the same time as Latin.
First Speaker - Again English proved too strong to overcome. English was used by the great poets of this time. Wherever English traders, sailors, and settlers went, and they were going everywhere, they took their language.
Second Speaker - The role of English changed from that of the conquered to the conqueror, but even in this role they continued to expand their vocabulary.
First Speaker - (As locations are mentioned one student should be assigned to draw lines on the map. Lines should start in England.) Many things in the new world were unknown in the old. The English settlers quickly learned to use the American Indian word for chipmunk, hominy, moose, racoon, skunk, and many more.
Second Speaker - From India we have such words as dinghy, loot, and polo.
First Speaker - From Turkey fez and bosh.
Second Speaker - From Japan tycoon and ju-jitsu.
First Speaker - From Malay-Polynesia taboo, tattoo, and ukulele.
Second Speaker - From South America quinine, sisal, tapioca.
First Speaker - From China ketchup, kaolin, and kowtow.
(ka olin - fine white clay)
Second Speaker - We do not depend entirely upon borrowing words from other people; we also create our own as the need arises.
First Speaker - We often make self-explaining compounds: searchlight, aircrew, and numerous others.
Second Speaker - We sometimes form new words by joining familiar prefixes and suffixes to existing words. For example, transformer, postgraduate, and superman.
First Speaker - We use personal or place names to give us new words: sandwich, mackintosh, bakelite, and dahlia.

WORK SHEET

Use your dictionaries to add words to any of the lists we have mentioned. The symbols you will look for are listed below.

Words from:

Latin (Lat.)

Greek (Gk.)

Indian (Ind.)

Turkish (Tur.)

Japanese (Jap.)

Malay-Polynesian (Ma. P.)

South American (S. Am.)

Chinese (C.)

Concluding the unit:

Ask the students to predict the future of English. With space and time being so compressed, is it likely that English will be spoken by more or fewer people? What languages are likely to be influential in the next fifty years? Why? Will English continue to borrow? From what languages? Where will new words in English come from? Ask the students to create some new English words that they think might be useful.

Follow-up:

Since the unit was written for a "core" (social studies-language arts) class, a short history project seemed a natural conclusion to the work. Throughout the unit I asked the students to think about areas they were interested in studying, and the day after the readings were finished, we spent a period in the library. Some of the topics chosen by the students included:

Anglo-Saxons
Origins of the Celtic Language
William the Conqueror
Celts
Contributing Languages
Similarities in the word Mother in 15 Indo-European Languages
Runic Alphabet
Indo-European Language Chart
Indo-European Language Families
Black Death
Normandy
Latin

APPENDIX: STUDENT PROJECTS*

Latin A.S. Greek A.S.A.S. Gr-Lat A.S. -fr-Lat
Artifacts of history can be found in languages.

Way back when the anglo-saxons were running around in the Old English period, conquering and being conquered, I had a great-great-great-great-great-great-great-great-second cousin. His name was Beowulf. Into the Modern English Period I traced them. They changed much of their folkways, and, of course, became more civilized. They were traced through the middle ages, where they were discovered to be ancesters of Queen Elisibeth. Then they took up and left for to join the danes and adopted the folkways of frenchmen. They got into quite a few scrimages with William the duke, but they pulled through. Ancesters moved from france to England, where they remained in state until 1800, when they came up the New York harbor, to the U. S. A. And, although it has been quite a few years since then, I am a SPITTEN IMAGE of MY great-great-great-great-great-great-great-great-second consin, Beuwolf.

*The papers are reprinted as submitted by the students; errors were not corrected.

A.S.	A.S.	A.S.	A.S.	ME.	A.S.	A.S.
The	Driver	of	The	Car	was	Speeding

A History of the Above Sentence.

Many people of long ago used the Anglo-Saxon language. Many of the words we use today are from the Anglo-Saxon language. In the colonies of people who spoke this language, there were new inventions and there were new kinds of feelings that called for new words. This is the main reason why so many of the words we use today are from old Anglo-Saxon words. The Anglo-Saxon people were great ones for expressing their opinions, thoughts, feelings and ideas. They thought of new words to express themselves well. They also thought of ways to put these words together in sentences to let other people know what they were talking about.

But, alas came the end of the great language of the Anglo-Saxons, when the war between the Anglo-Saxons and the Middle English broke out. That was the end of the Anglo-Saxon language.

LANGUAGE FAMILIES

INDO-EUROPEAN - (SEE PICTURE)

1. its the most important family
2. half of the world's population speaks one of the languages in it
3. All Indo-European languages have same original structure; based on inflections.
4. They have clearly defined parts of speech: nouns, adj. pronouns, verbs, etc.
5. Some of the basic words are related; such as:

ENGLISH-	Mother
LATIN-	Mater
GERMAN-	Mutter
SPANISH-	Madre

SINO-TIBETIAN

1. second in numerical importance
2. languages consist of one-syllable words
3. Speakers show identical sounding words (yet they mean entirely different) by a change in the tone of their voice

SEMITIC-HAMITIC-KUSHITIC

1. consists of Hebrew, Arabic, Berber and Amharic languages
2. has inflectional structures

URALIC AND ALTAIC

1. include Finnish, Hungarian, Turkish, Mongol & Manchu

JAPANESE AND KOREAN

DRAVIDIAN

1. consists of southern India languages

MALAYO AND POLYNESIAN

1. includes Indonesia, Philipines, Hawaii, New Zealand languages

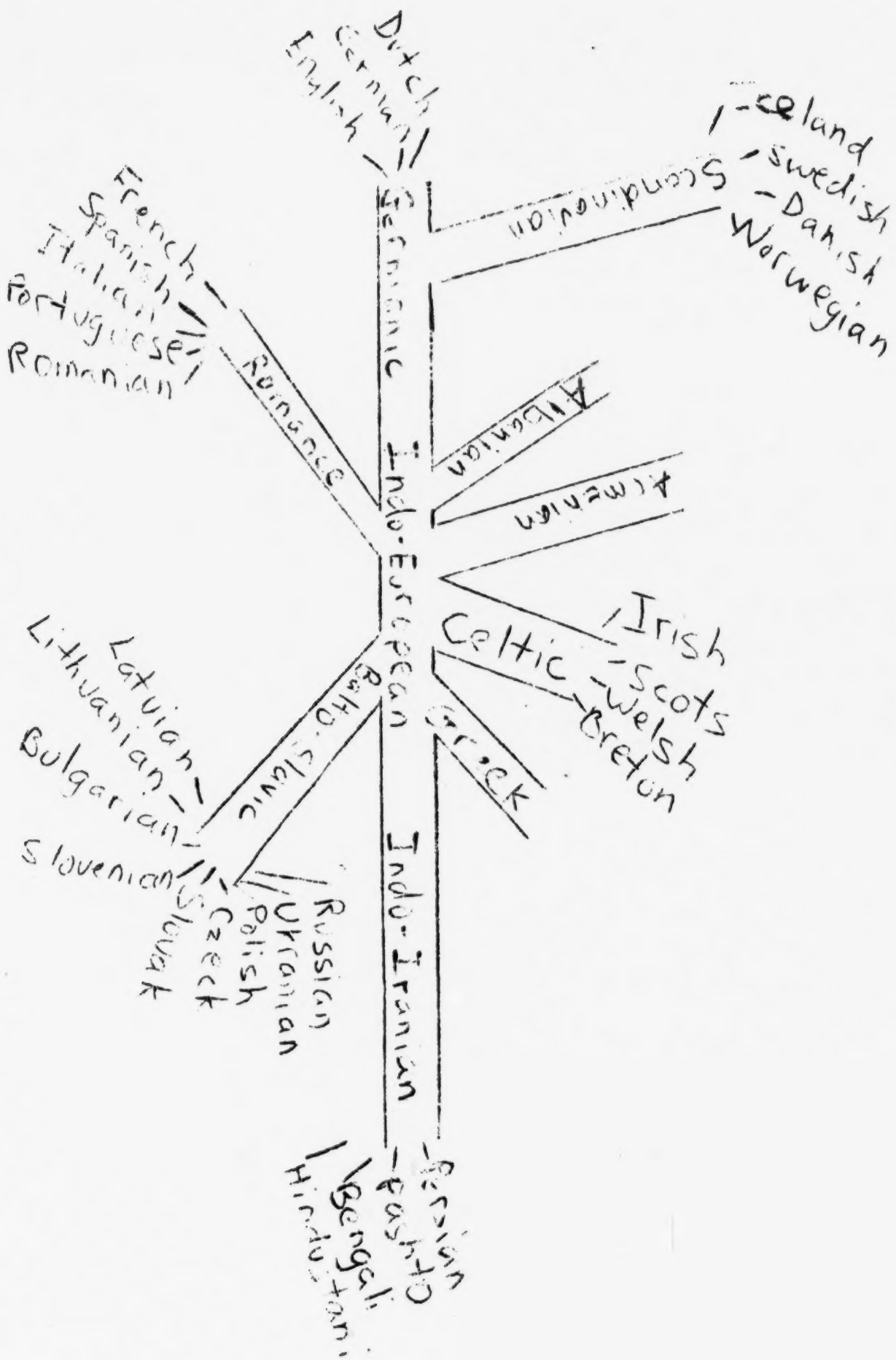
MON-KHMER

1. Southeast Asian languages

AFRICAN NEGRO

AMERICAN INDIAN

1. difficult to classify because of great differences among them.


Dutch
German
English
Germanic
Scandinavian
Icelandic
Swedish
Danish
Norwegian
French
Spanish
Italian
Portuguese
Romanian
Romance
Albanian
Armenian
Irish
Scots
Welsh
Breton
Celtic
Greek
Indo-European
Indo-Iranian
Baltic
Slavic
Latvian
Lithuanian
Bulgarian
Slovenian
Slovak
Czech
Polish
Ukrainian
Russian
Persian
Kashmiri
Bengali
Hindustani

The word mother in some of the Indo-European languages:

Latin- māter
Greek- mētēr
German- Mutter
French- mère
Spanish- madre
Old Irish- māthir
Russian- mati
Italian- madre
Polish- matha
Lithuanian- mōté
Persian- mader
Icelandic- mōdhir
Anglo-Saxon- mōder
Sanscrit- (ancient hindu)- mātā
Armenian- mair

Cow and Mother are both universal languages. You can see how the word mother is practically the same sound in each language.